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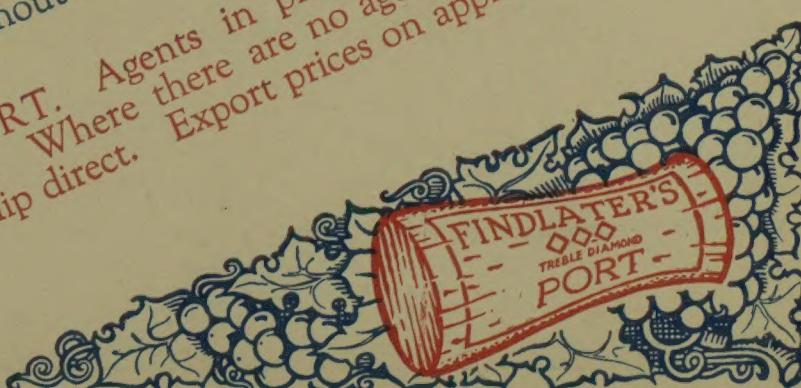
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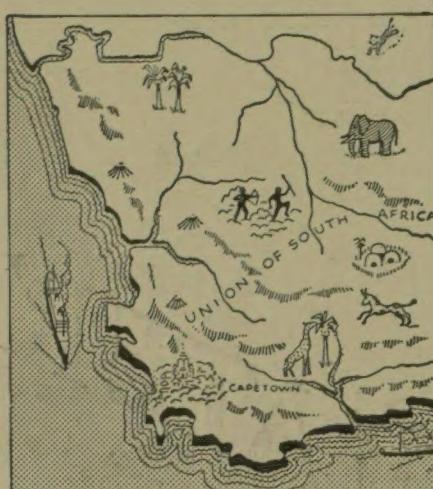
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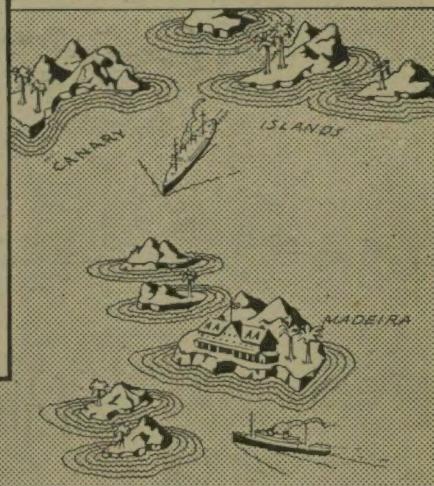
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, MARCH 23, 1929.

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THE FIRST POST-WAR VISIT OF BRITISH ROYALTY TO BERLIN: THE DUKE AND DUCHESS OF YORK AT POTSDAM, LOOKING AT THE GRAVES OF FREDERICK THE GREAT'S ITALIAN GREYHOUNDS IN THE PARK OF SANS-SOUCI.

On their way to Oslo for the marriage of the Crown Prince of Norway and Princess Martha of Sweden, the Duke and Duchess of York spent a day in Berlin, and the occasion was notable as being the first visit of British royalty to that city since the war. As they were travelling incognito, and only passing through Berlin, there was no formal reception, but during the day cards were exchanged

between the Duke and President von Hindenburg. The Duke and Duchess spent the morning at the Schloss Museum, the former royal residence in Unter den Linden, and in the afternoon, accompanied by the British Ambassador, Sir Horace Rumbold, they motored to Potsdam, where they visited the palace and park of Sans-Souci and the Neues Palais. In the evening they left Berlin by train.



By G. K. CHESTERTON.

THE discussion about a Censorship for Literature or the Arts is a good example of the extreme difficulty in these days of discussing anything. Nobody seems to know where to begin. Nobody seems able to distinguish between one thing and another. For instance, to take a minor point, it is one thing to believe in A Censor and quite another thing to believe in The Censor. If I had to have my books censored, I would much rather they were censored by the Spanish Inquisition than by the British Home Office. The Spanish Inquisition was not an institution that I specially admire, but it did act on some intelligible principles; I know what the principles were and I agree with a great many of them. As to the principles of Sir William Joynson-Hicks, my difficulty is threefold. Not only do I not agree with them, but I do not know what they are. Not only do I not know what they are, but I am sure that he does not know what they are.

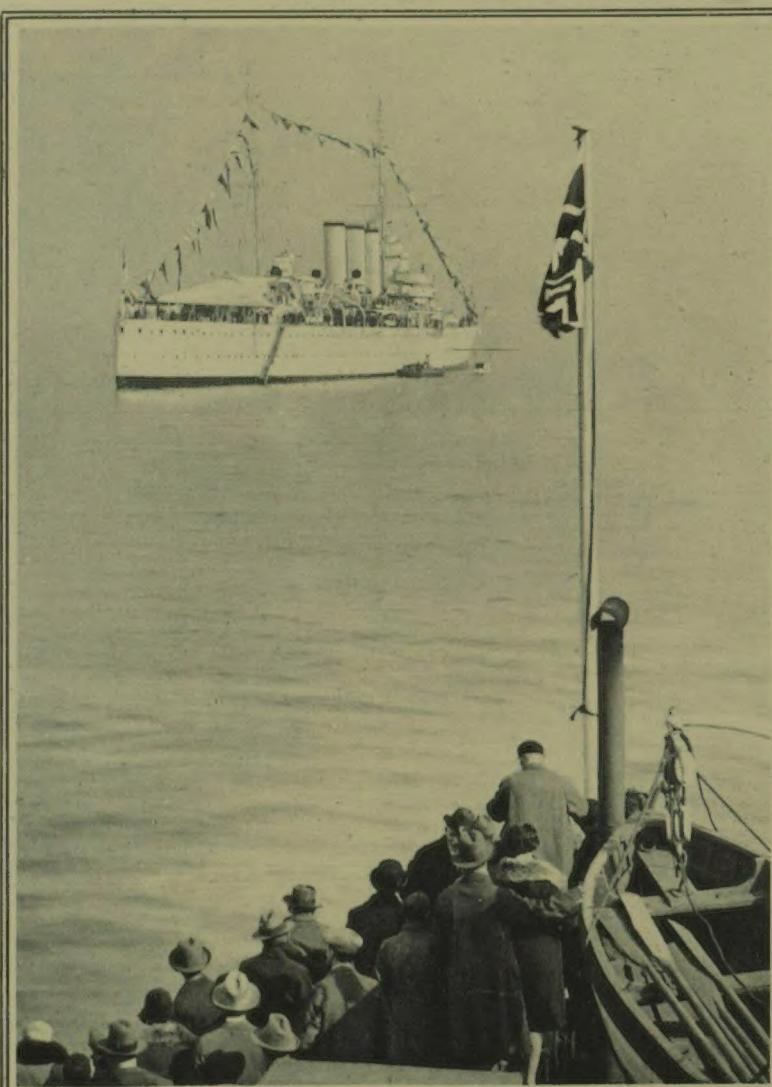
To begin with, supposing that the Censorship deals only with sexual decorum (which is generally far from being the case), there are at least three totally distinct things that are now generally discussed under that head. First, there is the preaching or propagating of some theory about sex considered anti-social or anarchical. Second, there is a certain sort of descriptive writing likely to excite appetites that may be anti-social or anarchical. Third, there is the use of certain terms, often merely old-fashioned, for things which later convention covers in some other way. I can understand a man wanting none of these things censored. I can understand him wanting all of these things censored. I can understand him wanting some censored and not others. But, anyhow, they have nothing to do with each other. No two of them need be found together in the same sentence or the same book. A man could preach sexual anarchy in language as cold as that of an astronomical treatise, and about as seductive as a page of Bradshaw. A man could describe sensual things with an unscrupulous appeal to the senses, without preaching any theory at all and without using any coarse words at all. Lastly, a man might use all the coarse words in Rabelais and make the theme rather repulsive than attractive. He might use all the coarse words in the Bible and be every bit as moral as the Bible, or even as Puritan as the grimdest expositor of the Bible.

One would think that the very first thing that anybody discussing the question would realise would be the distinction between these three tests. But, if we read a column in a newspaper, or a page in a popular book, professing to deal with the problem, we generally find them all mixed up together, whether the writer is denouncing the mixture or defending the mixture. The truth is that in this matter most people's moral ideas are now already mixed. To take the first section: in order to suppress false doctrine, we must have a definition of true doctrine. And very few people now know exactly what doctrine is true, even if they feel a great many current ones are false. For the second, it is, after all, a moral doctrine which declares that mere appeals to mere appetites are wrong. It is a moral doctrine most decent people vaguely feel, but now a little too vaguely to be applied vigilantly. But, of these first two divisions, I may be allowed to add that they do emphatically involve immortal and unalterable truth. The fact that a chaotic and ill-educated time cannot clearly grasp that truth does not alter the fact that it always will be the truth.

There is a right relation of the sexes; there is a right rule about it; and there is a wrong appeal calculated to encourage a wrong relation. But of the third thing it is not so. It is worth remarking that this third section, of the mere use of words, is the *only* one of which the modern talk is true. Of this it is true to say that it is only a question of convention, of custom, of different periods of history, of different stages of progress. It was not as gross of Shakespeare to use a certain word in a playhouse as it would have been gross of Dickens to use it in a drawing-room. But it would be just as wrong for Shakespeare to neglect his wife as for Dickens to neglect his wife. I am not here raising the delicate

So long as the modern world plays with the preposterous idea that everything changes with the fashion, it is useless for it to attempt to control the changes in anything so fanciful as fiction. People will pursue the moment that is just passing; but they will not be persecuted for the moment that has just passed. You may send a man to prison for five years for writing a silly book, if you can say to him: "If you were in prison for five hundred years, it would still be a silly book." But you cannot say to a man: "If you had waited fifteen years, this sort of book might have been fashionable; but, as it is, I send you to prison in the interval for being in advance of your age." That sort of persecution will never have any effect; for it combines injustice with indifference. It is at once an undeserved condemnation and an undeserved compliment. The fanatics of the past are sometimes blamed because they played the tyrant while appealing to eternal truth. But it is far more intolerable to play the tyrant while not appealing to eternal truth. It is most intolerable of all to play the tyrant while appealing only to temporary fiction. Nobody can be expected to stand the Inquisitor who says: "I am burning you alive for what you said to-day, and what I shall probably think to-morrow." And that is the tone of nearly all the tentative repressions and remonstrances of our time.

The plain truth is that modern society must have a morality before it can have a censor of morals. I should say that it must have a religion before it can have a morality. But that is another question which I should not discuss fully here. Anyhow, the trouble is that people are making a fuss about unreal romances when they ought to be making a fuss about real life. It is a case of taking care of the facts and the fictions will take care of themselves. If we cleanse the community, the community will cleanse its poetry and its prose. But it is absurd to expect that people who do not respect their own promises, made at their own weddings, will be horrified because every novel does not end in a Victorian manner with wedding-bells. It is ridiculous to expect that people will be stung to fury by the behaviour of Joan in "Green Pyjamas" or Peter in "Cocktail-Time," when they have managed to get reconciled to it in their own daughters or sons-in-law. I do not mean, of course, that all our family life is like that. Nor is all our fiction like that. But many who demand a Censorship are really demanding that we should tolerate in life what we will not tolerate in literature.



H.M.S. "LONDON"—THE SIXTH OF HER NAME—"AT HOME" TO LONDONERS BEFORE LEAVING FOR SERVICE: THE NEW CRUISER, "DRESSED" FOR THE OCCASION, LYING IN THE THAMES OFF GRAVESEND.

The new cruiser "London" arrived off Gravesend on March 16 for a four days' visit (before leaving for the Mediterranean) to enable Londoners to see something of the fine ship that bears their city's name. On that day the Lord Mayor and Corporation visited her, and she was open to the public on Sunday, the 17th, when hundreds of visitors flocked on board. The next day the Prime Minister breakfasted on board, and, later, 220 officers and men of the ship's company were entertained at the Guildhall, where Captain H. H. Rogers accepted, on behalf of the ship, a number of commemorative gifts, including a piece of plate for the ward-room, a silk ensign, and a collection of historic prints of previous "Londons"—presented respectively by the Lord Mayor (Sir Kynaston Studd), Sir Charles Wakefield, and Lord Ebbisham. The new ship is the sixth of the Navy so named. The gallant story of her "ancestors" is told in "The Londons of the British Fleet," by Edward Fraser. The last "London" was a battle-ship scrapped at the Peace ten years ago.

controversy about whether either of these authors did neglect his wife. The point is that if they did they were wrong; and I will wager that they knew they were wrong; for they were traditional Christian men. The notion that, because language can change, therefore life and love can change, is one of the many muddles of a thoroughly muddled mind. We might as well say that because Shakespeare had trunk-hose and Dickens had trousers, it is but natural that the next great English author should have three legs.

Nobody supposes that the Home Secretary will rise in Parliament and denounce by name all the sinners in the Smart Set. Nobody supposes that the Government will deal with disreputable private houses as it deals with perfectly reputable public houses. And the difficulty now is not merely a natural hesitation in applying a general rule to individuals; it is also the lack of any general rule to apply. It was Lord Melbourne, I think, who uttered the superb apoposipesis: "No man has more respect for the Christian religion than I have: but when it comes to its intruding into private life—!"

The position of the modern Censor will be still more pathetic. He will intrude into private life, under the cold, aristocratic stare of Lord Melbourne. And then he will feel nervously in all his pockets, and find that he has not brought the Christian religion with him.

THE NORWEGIAN-SWEDISH ROYAL WEDDING:
THE DUKE OF YORK AS PRINCE OLAF'S "BEST MAN."



MISS IRMELIN Nansen.
A BRIDESMAID (NORWAY).



REPRESENTING KING GEORGE AND QUEEN MARY AT THE OSLO WEDDING:
THE DUKE AND DUCHESS OF YORK (THE DUKE ALSO ACTING AS THE
BRIDEGROOM'S "BEST MAN").



PRINCESS INGRID OF SWEDEN.
A BRIDESMAID (SWEDEN).



MISS ELISABETH BROCH.
A BRIDESMAID (NORWAY).



MISS RAGNHILD FEARNLEY.
A BRIDESMAID (NORWAY).



THE BRIDE AND BRIDEgroom: PRINCE OLAF, CROWN PRINCE OF NORWAY,
AND PRINCESS MARTHA OF SWEDEN, A DAUGHTER OF PRINCE CHARLES,
DUKE OF VÄSTERGÖTLAND.



MISS EKELUND.
A BRIDESMAID (SWEDEN).



MISS ELSA STEUCH.
A BRIDESMAID (SWEDEN).



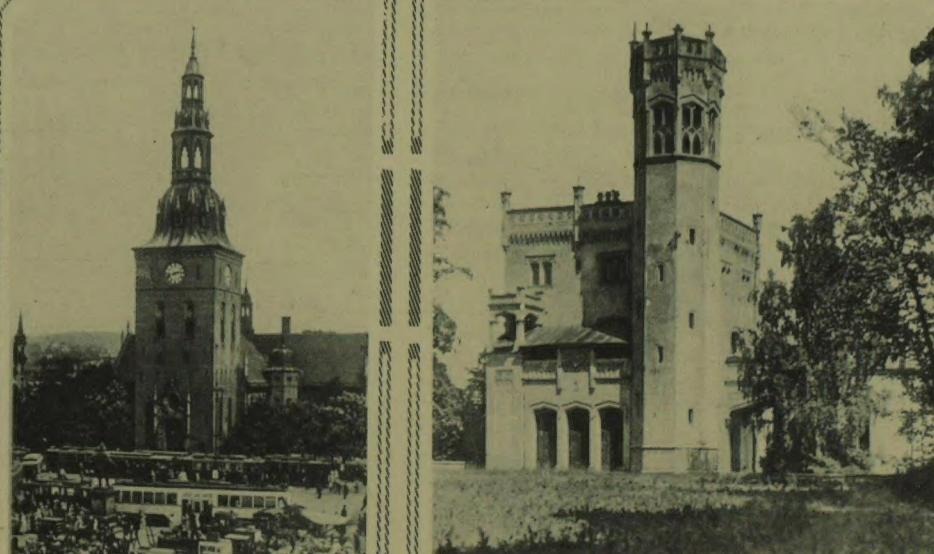
MISS HARRIET WEDEL-JARLSBERG.
A BRIDESMAID (NORWAY).



MISS CARLESON.
A BRIDESMAID (SWEDEN).

THE wedding of Prince Olaf, the Crown Prince of Norway, and Princess Martha of Sweden was arranged to take place in the Cathedral at Oslo on March 21. Thousands of visitors came to Oslo for the occasion, and the gathering of royal representatives from various parts of Europe was described as the largest seen there for centuries. Prominent among them were the Duke and Duchess of York, who represented our own King and Queen, while the Duke also acted as "best man" to the bridegroom, who is his first cousin. Prince Olaf is the only child of King Haakon and Queen Maud.

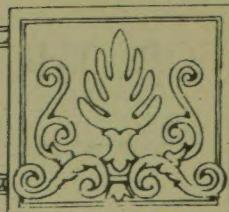
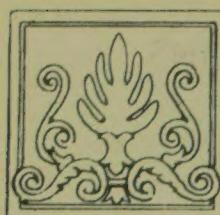
(Continued opposite.)



THE SCENE OF THE MARRIAGE:
THE CATHEDRAL CHURCH OF OUR
SAVIOUR AT OSLO.

ASSIGNED TO THE CROWN PRINCE AND PRINCESS
OF NORWAY AS THEIR OFFICIAL RESIDENCE:
THE CASTLE OF OSCARSHAMN, NEAR OSLO.

Continued.]
of Norway. His mother, of course, is a sister of King George. The Prince was born at Appleton House, Sandringham, in 1903, when his father, then Prince Charles of Denmark, was living in England, and has since often visited this country, where he is very popular. His last visit was in 1927. He is a fine sportsman, especially as a ski-racer and jumper. Princess Martha is a daughter of the Duke of Västergötland, brother to the King of Sweden. She is a first cousin to Prince Olaf, as her mother, who was formerly known as Princess Ingeborg of Denmark, is a sister of King Haakon.



A Remarkable Discovery of Celtic Masterpieces in Lorraine

By REGINALD A. SMITH, Keeper of British and Mediæval Antiquities, British Museum. (See Illustrations on the opposite Page.)

ABOUT the time that Herodotus was recording all he knew of the Celts, and giving one of the first glimpses of European affairs beyond the Greek area, the bronze vessels here illustrated were made by Greeks, or under Greek influence, for "barbarians" or non-Greeks, whose love of wine was notorious, and whose exploits were soon to terrify the ancient

The two flagons (seen in Figs. 3 to 8 on the opposite page) belong to the *oenochoe* type of the Greeks, but must be of "barbarian" origin, and probably came from some workshop between the Moselle and the port of Marseilles, which was founded by Greeks from Phocæa in Asia Minor about 600 B.C. as the colony of Massilia. Inferior examples have been found in

plenty over a considerable area of Central Europe, from Eastern France to Bohemia, and some are dated with some precision by the Greek pottery found with them in the graves of Celtic chieftains, one of the most famous instances being the chariot-burial of Somme-Bionne, in the Department of the Marne, from which all that survives is in the British Museum.

settings (Fig. 5). This exemplifies the inability or unwillingness of Celtic craftsmen to portray the human features; and the terminal recalls the head of a satyr or other being often seen in that position on Greek bronze vessels of the classical period. The throat of both flagons, from the spring of the neck almost to the end of the spout, is enriched with coral inlaid in a delicate bronze openwork frame, in debased palmette patterns relieved in the centre by a chequer of coral and bronze squares engraved with the Greek fret or key-pattern (Fig. 4). On either side can be seen empty collets, once filled with coral bosses.

No less attractive is the decoration of the foot, enhanced as it is by the severe simplicity of the body from the neck downwards. Here, between narrow bands of engraved cable pattern and oblong panels of coral (Fig. 8) is a *guilloche* of the same material, in excellent preservation on one of the flagons, the ground being incised to follow the outlines and fill the spaces.

Except for the partial loss of the inlay and enamel, both flagons are in excellent order, the extreme height being 16 in., and the patina of a most attractive green, with a touch of olive, and glimpses of the original golden colour of the metal (one of these flagons is to be reproduced as a coloured plate in a later issue). The tall and incurved body is in contrast to the ordinary beaked flagon (like that from Somme-Bionne), but finds an interesting parallel in a pottery vase of burnished black ware in the national collection from Le Mesnil-lès-Hurlus in the Marne, which may well be contemporary. Above the angular shoulder the neck is cylindrical till it expands into a flat rim and broad flat beak, along the centre of which runs a tube, open-

The Celtic genius adapted and transformed the severe and conventional patterns of the Greeks, and possibly borrowed from other sources, as the animal figures on the flagons suggest. A similar handle is known from Saxe-Weimar; and, in spite of geographical and political difficulties, there may have been some traffic with the Scythians, who were in touch with the Greek colonies of South Russia. The Vetttersfeld find near Guben in Brandenburg is a possible link in the chain, but at present the sea-route from Greece via Marseilles is open to the least objection. Enamel is thought to have been invented to replace coral; here the two overlap, and this is by no means an isolated case.

Through the generosity of a private benefactor the nation has now a chance of acquiring these bronzes for £5320. Two substantial subscriptions towards the sum have been received, and the British Museum has now to appeal to the friends of Celtic art to raise the remainder during the next few weeks. Here is the starting point of the decorative style which culminated twelve centuries later in those Irish masterpieces, the Tara brooch, the Ardagh chalice, and the Book of Kells. Between those extremes stand the Witham and Battersea shields (illustrated in our issue of Feb. 16), which do ample justice to the ancient Britons, and would acquire a new meaning if the Lorraine bronzes could only be placed near them in the Iron Age Gallery of the British Museum.



FIG. 1. A WINE-JAR USED AT CELTIC BANQUETS OVER 2000 YEARS AGO: THE LARGER BRONZE URN FOUND AT BOUZONVILLE, OF THE GREEK STAMNOS TYPE, WITHOUT ORNAMENT. (16½ IN. HIGH.)

world. The date (about 450 B.C.) is reached by an analysis of the ornament, the form of the vessels, and comparison with the contents of chieftains' graves in an area that is now regarded as the original home of the Celts, roughly the triangle between Metz, Mannheim, and Coblenz.

The discovery was made in February 1928, during excavations for a cellar on the site of the ancient Abbey at Bouzonville, in the French Department of Moselle, twenty miles north-east of Metz and thirty-three miles south of Trèves. Some accidental damage was done to the large urn which was the first unearthed, but the other three vessels were recovered almost intact, in spite of the fact that they had been carelessly buried together without any protection from the soil. Careful search was made for anything else inside or outside the bronzes, but nothing was found, and the conclusion is that they were hastily buried on some emergency. They may be regarded as an archaeological hoard or *cache*, and presumably all of the same date, though loot might comprise pieces of different origin from the wine-flagons, which are obviously a pair. In any case, it is clear that all were deposited almost in new condition, and there is little chance of any serious discrepancy in date.

The larger urn (Fig. 1), repaired since its discovery, is 16½ in. high, and belongs to a familiar type that goes by the Greek name of *stamnos*, an open-mouthed vessel, with two horizontal side-handles, for holding wine. In this case the handles have plain attachments to the body, and there is not a trace of ornament; whereas on the other example (Fig. 2) the grooved and beaded handles expand into vine-leaf terminals; there is a fine beading below the lip, and again round the foot, in association with ovoli. This vessel is 15 in. high, and has acquired a lustrous green surface which is an exceptionally beautiful case of patination. At a banquet wine would be ladled out of these urns into the flagons which were carried round to fill the cups, and it is here that Celtic artistry is most apparent.

ing at the top end in front of a duck moulded in the round. It is hardly fanciful to suppose that a water-fowl was selected to represent the spirit presiding over liquids, or as a kind of mascot in serving the wine. Another has been found in isolation somewhere on the middle Rhine.

The upper surface of the spout is engraved with an angular *guilloche*, or twist of two strands on a dotted ground (Fig. 6), and seven circular collets are here visible which were originally filled with hemispheres of coral, the same material being inlaid in oblong sockets round the mouth (here closed by an enamel cover chained to the handle), outside the lip, and along the line of the spout. Lying on either side of the mouth is a quadruped which may be a lion, with spiral lines on the fore-quarters, the eyes originally set with coral, and the back with sunk or champlevé enamel of blood-red colour like that on the lid. A similar but larger animal forms the handle; it is decorated in the same manner, and ends below in a pattern derived from the Greek palmette above a grotesque human face with coral eyes, minus one of the



FIG. 2. FINELY DECORATED WITH BEADING ON LIP, FOOT, AND HANDLES, WHICH HAVE VINE-LEAF TERMINALS: THE SMALLER BRONZE URN FROM BOUZONVILLE OF THE FIFTH CENTURY B.C. (15 IN. HIGH.)

FOR THE NATION? BEAUTIFUL 5TH-CENTURY B.C. BRONZE FLAGONS.

BY COURTESY OF THE BRITISH MUSEUM (SEE ARTICLE ON THE OPPOSITE PAGE).



FIG. 3. ONE OF TWO BRONZE FLAGONS, FIFTH CENTURY B.C., FOUND NEAR METZ : FRONT VIEW—CORAL INLAY ON THROAT AND FOOT, AND ANIMAL HEADS.

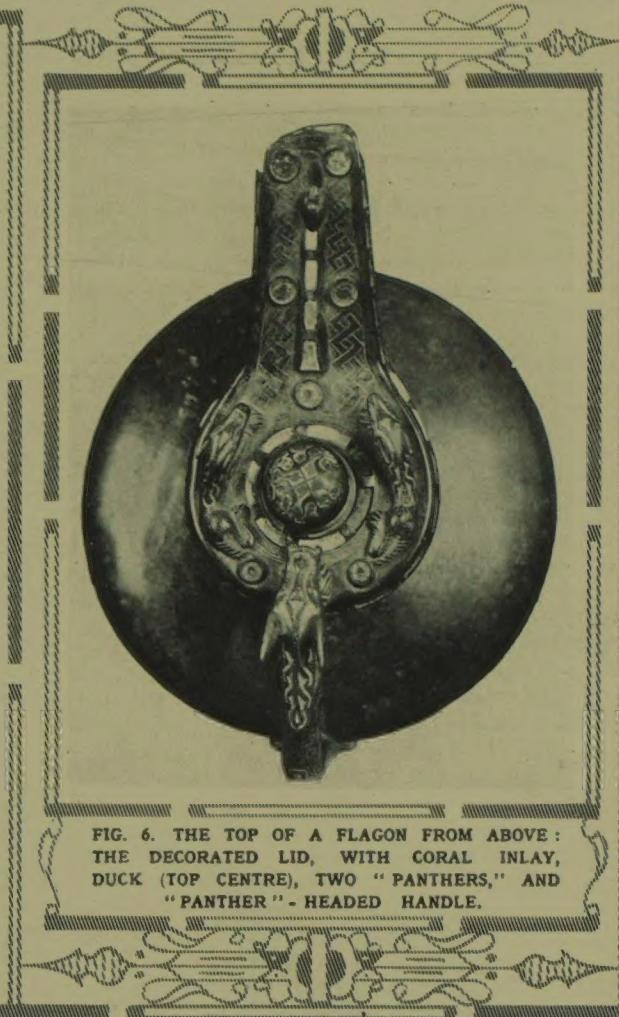


FIG. 6. THE TOP OF A FLAGON FROM ABOVE : THE DECORATED LID, WITH CORAL INLAY, DUCK (TOP CENTRE), TWO "PANTHERS," AND "PANTHER"-HEADED HANDLE.



FIG. 5. THE BACK OF A FLAGON: ANIMAL FIGURES ON LID; ANIMAL-SHAPED HANDLE ENDING IN A GROTESQUE FACE WITH CORAL EYES (ONE MISSING); CORAL INLAY AT FOOT.

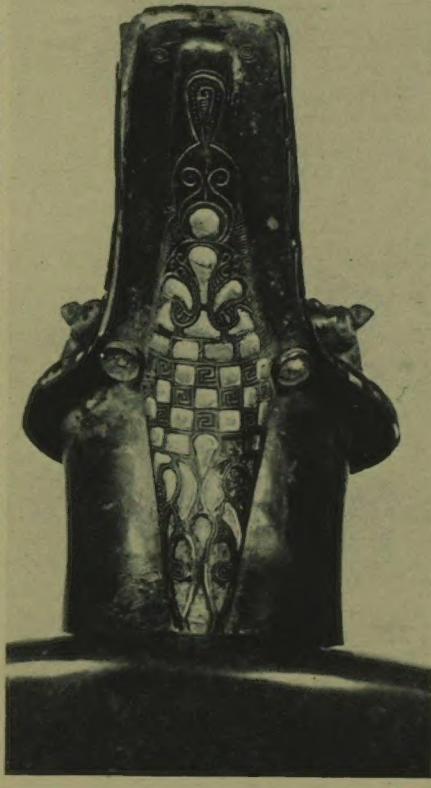


FIG. 4. DETAIL OF CORAL INLAY AND DECORATION ON THE THROAT OF A FLAGON: FRONT VIEW OF TOP,



FIG. 7. TO BE REPRODUCED LATER IN COLOUR: A SIDE VIEW OF A FLAGON, SHOWING CORAL INLAY, "PANTHER" HANDLE WITH CHAIN, AND DUCK ON SPOUT.



FIG. 8. "ENHANCED BY THE SEVERE SIMPLICITY OF THE BODY": THE CORAL INLAY AT THE FOOT OF A FLAGON.

These photographs, numbered to correspond with references in Mr. Reginald A. Smith's article opposite, bring out in detail the exquisite decoration on the pair of Graeco-Celtic bronze flagons (16 in. high) which he describes. They were found last year at Bouzonville, twenty miles from Metz, and date from about 450 B.C. They are described as of Greek workmanship, but made for "barbarians" (as the Greeks called foreigners), and showing Celtic influence. The details of the ornamentation—coral inlay, enamel, engraved patterns and beading, and figures of animals and a duck—are fully described in the article. In the course of over 2000 years they have acquired a beautiful patina (olive-green on the flagons),

which our readers will be able to appreciate when Fig. 7 is reproduced in colour, probably in our next issue. The British Museum has received generous help towards the £5320 needed to acquire these splendid bronzes for the nation, and has appealed for subscriptions to complete the sum. The vessels have a special value for the national collection as representing the origin of a Celtic style that culminated in Irish masterpieces twelve centuries later. The Witham and Battersea shields, to which Mr. Reginald Smith refers as marking stages in the evolution of this Celtic art, were illustrated in our issue of February 16 in connection with the identification of another early British shield found in Wales.

The World of the Theatre.

By J. T. GREIN.

A SHILLING THEATRE.—THE MUNIFICENCE OF "G. B. S."

MR. Ridgway, the energetic young man who found a home for Tchehov at Barnes (a pity that he let it go to the cinema) and brought Thomas Hardy to the stage in his own version of "Tess," is on the "popular" war-path. Quite rightly, and wisely too, he is of opinion that what London wants is a theatre where the masses, without distinction of class and of purse, can see the best drama for a price which even compares favourably with that of admission to the picture-houses. He intends establishing in the centre of the great city a large theatre where tickets will cost not more than one shilling. He said recently that he had the money in hand and his following ready; all he wants now is to find the right site, accessible from all quarters, and spacious enough for the erection of a theatre with at least two thousand seats. This means that if during eight performances he plays to capacity, the weekly income should be about £700 to £800, which would be quite sufficient to make the two ends meet. For, naturally, the Shilling Theatre is going to be a repertory one. Its motto will be efficiency rather than luxury. It will paint its own scenery and make its own costumes on the premises, and thereby create that most necessary arsenal which is lacking in nearly all the theatres of London. Thus the great outlay of production will become gradually limited, as, in the long run, it will be possible to equip many plays from "stock." Above all, he will enlist a fairly numerous company, and engage them, not for a mere run or with a fortnight's notice, but for such a lengthy period that the surety of a moderate salary will attract actors of repute and mould an ensemble of such unity as to warrant performances of quality and harmony. But not only that. He will, if the policy remains definite, achieve what is practically unknown in the Metropolis—a panacea against failure. Generally, when a first night spells disaster, the question arises whether to carry on at all costs, or keep the theatre dark. At the Shilling Theatre this devastating impasse can be avoided, because the company is stable and stabilised, and more than one play can be rehearsed at the same time in order to replace a hopeless case by a fresh and immediate successor.

It is not yet quite clear how the repertory will be compiled. We may take it that Mr. Ridgway, who is already on the look-out for the "new and original," will, as a general rule, leave Shakespeare and other classics to the Old Vic and to Sadlers Wells, which, we all hope and pray, will ere long be sufficiently financed to enable Miss Baylis to open its portals. Hence the Shilling Theatre will be the spring-board of the contemporary playwright, and bring hope and hearing to the young generation which is for ever clamouring at the door. In this

way the new venture will prove a powerful ally to the many play-producing societies, which make such valiant efforts on behalf of the newcomers, and often give a one-day's chance to works which well deserve a prolonged life, but are checked by the great risk connected with the transference to a regular theatre.

In fine, the vista unveiled by the Shilling Theatre is one of infinite possibilities, not only on artistic grounds, but because of the certainty that there will always be a public ready with a "bob" to spend on an evening or afternoon's entertainment. The Shilling Theatre, when it has arrived, will be the

Green. The public is there right enough—the question is merely that of "affording" and obtaining one's money's worth. And if the Shilling Theatre maintains the high level promised by Mr. Ridgway, it may, in due course, become the cinema's business to look after its own laurels, instead of the theatre trembling for its existence, as is now undoubtedly the case.

In other countries similar institutions exist and flourish; in fact, in Berlin the Arbeiter Theater, resuscitated since the war, gives wonderful entertainments for sixpence, and "stars" are keen to appear in them as "guests" on special occasions.

I feel sure that the same drift will arise when the Shilling Theatre is well on the way. Many of our actors of light and leading are ever ready to appear at "Q" and Everyman for a mere tithe of their usual salaries, because there they can play parts after their own hearts untrammelled by any other considerations. How much greater will be the attraction to them to shine in a large house filled by the real playgoers who love the theatre because it uplifts them and kindles their imagination!

Viewed from all angles, there is not a single reason why, if the guiding hand rightly handles the tiller, the new argosy should not sail forth on an endless course in smoothwaters; why the Shilling Theatre should not become a potent factor, a stimulating force, in our World of the Theatre. Let us hope that Mr. Ridgway is sure of his supporters, sure of his policy, and that he may soon discover the site so that the creation of his imagination may become a concrete reality.

It deserves to be generally known that we owe the Strindberg series which is being published by Messrs. Jonathan Cape, under the auspices of the Anglo-Swedish Literary Foundation, entirely to the munificence of Mr. George Bernard Shaw, Count Palmstierna, the popular Swedish Minister and the President of the Foundation, says—

Mr. George Bernard Shaw set aside the whole amount of his Nobel Prize in Literature for the purpose of the formation of this Foundation. Its position is unique in the literary world, for, on the basis of an annual income of about £400, the Foundation will be in a position to issue Swedish books of interest, by classical and modern writers, in satisfactory English translations.

It is a great pleasure to me that a start has been made, and I trust that it will play a useful part in the work for Anglo-Swedish cultural relations.

If you could see your way to draw public attention to the work of the Anglo-Swedish Literary Foundation, this would be a very valuable help and greatly appreciated.

The first volume, just to hand, contains in excellent translations and in splendid print the following plays: "Easter," "The Dance of Death,"

(Continued on page 504)



HERO AND VILLAIN QUARREL IN A CHINESE PLAY:
A SURE PRELIMINARY TO A DUEL.



THE VILLAIN OF THE PIECE:
A CHINESE STAGE BRIGAND.



THE "STAR": A STAGE MANDARIN,
WITH HIS SERVANT.



THE HEROINE AND THE FOOL: A SCENE IN A CHINESE
CLASSICAL PLAY.

FOR COMPARISON WITH "THE CIRCLE OF CHALK," A LONDON PRODUCTION, ILLUSTRATED OPPOSITE: TYPES OF SCENE AND CHARACTER IN THE NATIVE THEATRE OF CHINA.

"In China (says a note supplied with these photographs) travelling theatre companies wander from place to place, and give shows where a certain sum can be guaranteed. If there is no permanent stage, a temporary stage is built in the middle of the main street. The theatre usually starts at sunrise and continues all day and all night, and sometimes for a week or more, the actors performing in relays. No seats are provided; the spectators come and go as they feel inclined. Sometimes two stories proceed at once on different parts of the stage, the orchestra doing its best to suit them both. The busiest man during the play is the director, who instructs the actors and explains the plot to the audience. The characters are generally a mandarin, a marriageable damsel and her lover, a soldier, a brigand, an executioner, and a villain. A good story ends with the execution of the villain and the marriage of the lovers. One actor usually represents the soldier, the brigand, and the executioner. The actors are nearly always men, women's parts being played by boys."

first counterblast of the dramatic world to the growing pressure and invasion by the cinema, and, if it succeeds, there is no reason why, within measurable time, there should not arise similar institutions in the suburbs of Greater London. For it is a fallacy to believe that the theatregoing public is diminishing. Look at the huge audiences at Hammersmith (the King's), Brixton, Wimbledon, Golders

and I trust that it will play a useful part in the work for Anglo-Swedish cultural relations.

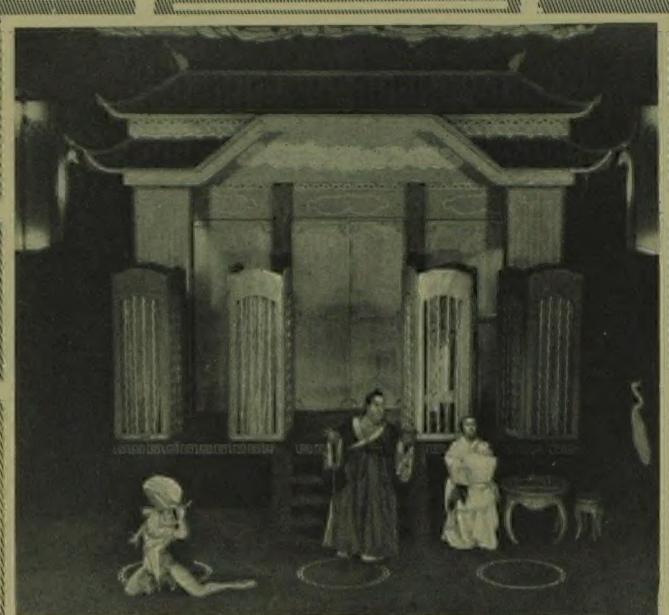
If you could see your way to draw public attention to the work of the Anglo-Swedish Literary Foundation, this would be a very valuable help and greatly appreciated.

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(Continued on page 504)

FROM THE ANCIENT CHINESE: "THE CIRCLE OF CHALK," AT THE NEW.

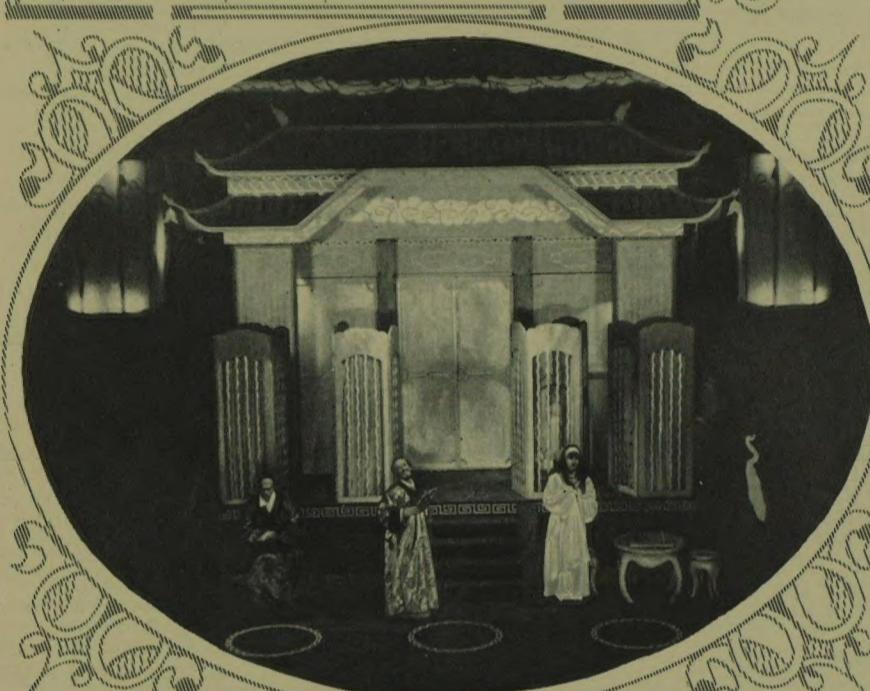
PHOTOGRAPHS BY EXPRESS PHOTOS, AND THE "TIMES."



THE OBEDIENT DAUGHTER SEEKS ENGAGEMENT IN THE TEA-HOUSE AND DANCES BEFORE ITS KEEPER : CHANG-HI-TANG (ANNA MAY WONG) ; TONG (BRUCE WINSTON) ; AND MRS. CHANG (MARIE AULT).



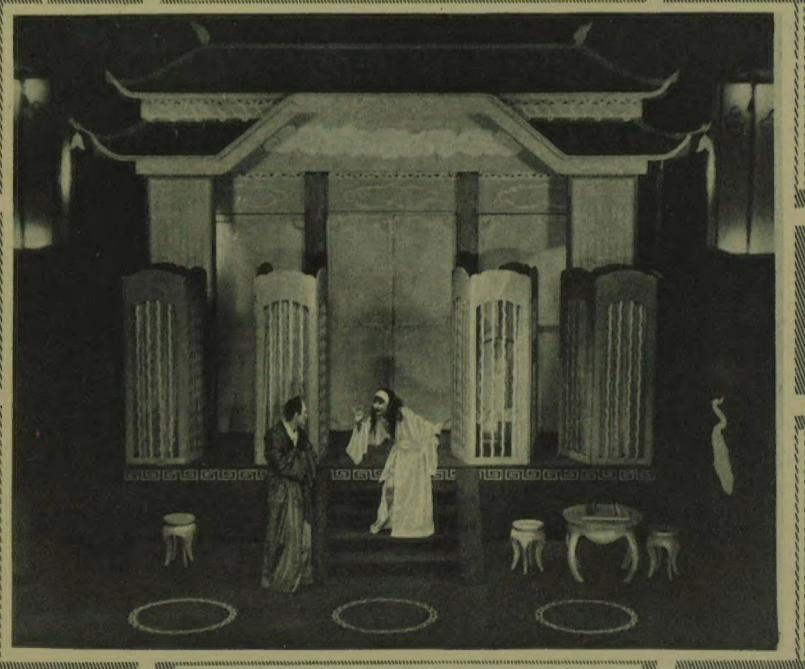
HI-TANG READS HER FATE TO PRINCE PAO, IN THE CIRCLE OF CHALK : ANNA MAY WONG AND LAURENCE OLIVIER.



"THE DRAMA THAT IS PLAYED WITHIN, CONCERN'S A GIRL, A PRINCE, A MANDARIN" : PRINCE PAO (LAURENCE OLIVIER), MR. MA (FRANK COCHRANE), AND CHANG-HI-TANG (ANNA MAY WONG) IN THE TEA-HOUSE.



THE DEATH OF MR. MA : THE TABLEAU ; WITH THE SOLDIERS AND (ON THE STEPS) CHANG-LING (GEORGE CURZON) ; AND (CENTRE, L. TO R.) CHANG-HI-TANG (ANNA MAY WONG), MR. MA, AND YU-PI (ROSE QUONG).



PRINCE PAO, THE FUTURE EMPEROR, MEETS CHANG-HI-TANG, THE DANCER, ON HER ARRIVAL AT THE TEA-HOUSE OF TONG : LAURENCE OLIVIER AND ANNA MAY WONG.

THE JEALOUS HEAD-WIFE ATTACKS MR. MA'S SECOND WIFE, HI-TANG : ROSE QUONG (R.), AND ANNA MAY WONG.



"The Circle of Chalk," which has just been produced at the New Theatre, is a most interesting play (by James Laver, after Klabund) from an ancient Chinese drama. The leading part is played by Miss Anna May Wong, the well-known screen star of Chinese birth and American upbringing, who thus makes her first appearance on the "speaking" stage. The costumes and settings designed by Mr. Aubrey Hammond are of exceptional beauty; and the music is composed and arranged from Chinese tunes by Mr. Ernest Irving, the well-known composer and conductor who, by the way, is responsible for our Chess Notes. The story deals with the fate of Chang-Hi-Tang, a virtuous daughter sold to a tea-house by her

mother. She meets Prince Pao and falls in love with him, but, when she foresees their fate in the magic circle of chalk, the face of another intervenes! This prophecy comes true, as Mr. Ma, the wealthy Mandarin, bids against Prince Pao and buys the girl, seeking later to make her his head-wife. Li-Pi, the first wife, accuses her of poisoning Mr. Ma. She is condemned to die, and her brother, a revolutionary, is to share her fate; but the new Emperor intervenes, and the prisoners are conveyed to Peking, where the throne of the Dragon is found to be occupied by the former Prince Pao, who has succeeded. Virtue is rewarded; and Hi-Tang mounts the throne as the Emperor's wife!

BOOKS OF THE DAY.

THE "historian of the future" who devotes himself to our period will not suffer from lack of material. I am not sure whether he is more to be envied or pitied. While it is regrettable that biography, and autobiography, were not in vogue in the days of such people as Shakespeare or Homer, it is possible, on the other hand, to have too much of a good thing. I see that historian sitting in despair, with bowed head, before a mountain of literature—memoirs, reminiscences, letters, travel books, critical and historical studies, and so on. The reviewer of the present, knowing what happens to himself week by week, is appalled at the prospective accumulation of years. Moreover, most of these books are extremely interesting, but to convey a tittle of their scope in a few words is a pretty hopeless proposition.

I have before me at the moment various volumes dealing with royal personages, statesmen, and diplomats. Among them is the self-record of an eminent and—at one time—much-maligned statesman and thinker—"RICHARD BURDON HALDANE." An Autobiography. With twelve illustrations. (Hodder and Stoughton; 25s.) In a short preface, Lord Haldane's sister recalls that, shortly before his death, in an address to a Workers' Educational Association, "he told his hearers above all to read two books, the Gospel of St. John and Plato's 'Trial and Death of Socrates.'" In these they would get the spirit of love and tolerance that would help to guide them through life. It was that spirit certainly (she adds) that had guided him."

Lord Haldane describes his pre-war visits to Germany and his conversations with the Kaiser, and what he afterwards suffered from misrepresentation of his motives. "On one day (in response to a daily paper's appeal) there arrived at the House of Lords 2600 letters of protest against my supposed disloyalty. These letters were sent over to my house in sacks, and I entrusted the opening and disposal of the contents to the kitchennmaid. . . . I was threatened with assault in the street, and I was on occasions in some danger of being shot at." His vindication came later, and it began, in a dramatic manner, on the evening after the Victory march through London, when Lord Haig arrived, fresh from his triumph, to present him with a copy of his own Despatches inscribed: "To Viscount Haldane of Cloan—the greatest Secretary of State for War England has ever had. In grateful remembrance of his successful efforts in organising the Military Forces for a War on the Continent."

One connecting link between Lord Haldane's book and several others on my list is the personality of the ex-Kaiser. Two allusions to the subject occur in a work of high political and historical importance, the third volume of "THE MEMOIRS OF RAYMOND POINCARÉ," 1914. Translated by Sir George Arthur (Heinemann; 21s.). As President of the French Republic at the time of which he writes, M. Poincaré will assuredly claim the attention of the future historian, whatever other records are cast aside, while his charm and clarity command him to the general reader.

Quoting communications from the French Minister to Belgium, M. Poincaré writes: "King Albert had talked openly and said to him: 'The old (German) Emperor William, who was a simple character, would have resisted the suggestions of a narrow-minded and brutal entourage, but his vainglorious grandson admires what is superficial and theatrical; he is too fond of playing to the gallery to be insensible to the flatteries of men who have dangled before his eyes the realisation of the grandiose dream with which he has always been haunted: to be the great Emperor, the ruler of the world, before whom everyone and everything is to tremble and bow.'" A former Belgian Minister at Berlin, Baron Beyens, is given as the authority for the statement that "Among his (the Kaiser's) entourage there were many partisans of war, but it was especially the Crown Prince, nominally anyhow (for his intellectual capacity is very limited), who was the leader of the party which was thundering against France."

Nothing that has ever been said about the exile of Doorn, however, by anyone on the side of the Allies in the war, could be more scathing than the judgment passed on him by a German writer, in "THE HOHENZOLLERNS."

By Herbert Eulenburg. Translated by M. M. Bozman. With twenty-four illustrations. (George Allen and Unwin; 18s.) The author gives compact biographies of all the successive rulers from the Elector Frederick I. (1372-1440) onward, and each memoir is accompanied by a portrait. Few Britons, I think, know much of German history, and many will doubtless be curious to read a book that traces the doings of the Hohenzollern dynasty through the ages in so piquant a style.

To what extent Herr Eulenburg can be accepted as an impartial authority on the last reign I cannot say. This particular chapter gives me the impression of being actuated by a certain amount of animosity. If one wanted to heap up opprobrium on the fallen Emperor, there is here abundant material. To the Crown Prince, on the other hand, the author is more complimentary, except in deriding him for having, like his father, surrendered his sword to the Dutch. He is credited, however, with "a far better head for matters of State" than his father, and is absolved from the charge of being a firebrand. On one occasion, just after his return from a sporting trip to India, his remarks on British prestige in the East are said to have upset the Emperor so much that he refused to come down to dinner!

Similar glimpses into the private life of the Kaiser's chief ally are afforded in "THE EMPEROR FRANCIS

alluring climbs, but I can do no more than indicate the path, and leave my readers to make the ascent for themselves. A lively picture of the inner workings of the Foreign Office is given by Mr. J. D. Gregory (late Assistant Under-Secretary there) in his book, "ON THE EDGE OF DIPLOMACY." Rambles and Reflections, 1902-28. With thirty-six illustrations. (Hutchinson; 21s.) I have enjoyed this book more than any other on my list; it is written in so surprisingly buoyant and light-hearted a vein, not commonly associated with Government departments, while containing much shrewd comment on foreign affairs and home administration. Released from official responsibility, the author looks back on his experiences with the zest of a schoolboy off for the holidays. It makes contact, at various points, with other books noticed here, as in the account of pre-war Vienna, the Hapsburgs, the Rudolph "legend," and an occasion when Francis Joseph was "what is disrespectfully described as *gaga*." Mr. Gregory's description, from personal experience, of the British diplomatic Mission to the Vatican amplifies M. Poincaré's allusion to it, and the account of hectic incidents connected with the Zinovieff letter has a semi-topical electioneering interest.

The same touch of topicality, in view of the forthcoming Budget, belongs to a Swedish writer's eulogy of Mr. Winston Churchill, both as statesman and historian—

"the Homer of the World War," whose book, "The World Crisis," is "unsurpassed in modern English prose." This appreciation of the Chancellor forms a chapter in "KINGS, CHURCHILLS, AND STATESMEN." A Foreigner's View. By Knut Hagberg. Translated by Elizabeth Sprigge and Claude Napier (Lane; 21s. 6d.). Among the Kings are Edward VII. and Wilhelm II. (a more sympathetic pen-portrait than Herr Eulenburg's), while the Churchills include Lord Randolph and the great Duke of Marlborough. Mr. Baldwin, Mr. Lloyd George, and Lord Birkenhead are the other contemporary statesmen studied by Mr. Hagberg, who writes political biography quite in the modern manner, as practised by Mr. Harold Nicolson and Mr. Philip Guedalla.

I conclude with a "library list" of notable books akin to the foregoing, on matters political, diplomatic, or economic—"THE LETTERS OF THE TSAR TO THE TSARITSA," 1914-17. Translated by A. L. Hynes, and edited by C. E. Vulliamy. With Introduction by C. T.

Hagberg Wright, LL.D.; "THE TRAGIC EMPRESS." Intimate Conversations with the Empress Eugénie, 1901-11. By Maurice Paléologue. Translated by Hamish Miles. (Thornton Butterworth; 10s. 6d.); "LETTERS AND LEADERS OF MY DAY." By T. M. Healy, K.C., late Governor-General to the Irish Free State. Two vols. Illustrated (Thornton Butterworth; 42s.); "SIR EDMUND HORNBYS." An Autobiography. With Introduction by D. L. Murray (Constable; 18s.), a record of experiences in Turkey, China, and Japan; "EUROPE IN THE LOOKING-GLASS." Reflections of a Motor-Drive from Grimsby to Athens. By Robert Byron (Routledge; 8s. 6d.); "THE RETURN TO LAISSEZ FAIRE." By Sir Ernest Benn (Benn; 6s.), a clear and vigorous exposition of the new Individualism; "RATING RELIEF." By a group of Conservative M.P.s. Edited by D. W. Gunston and Geoffrey Peto. With Introduction by Mr. Baldwin (Philip Allan; 3s. 6d.); and "THE MONEY GAME." How To Play It. A new Instrument of Economic Education. By Norman Angell (Dent; 12s. 6d.).

This last is half a book and half a box, complete with packs of cards, score sheets, and wads of "bank notes" for £1, £4, £10, and £50 respectively. Unfortunately, they are issued by a mythical "Island Bank" instead of the Bank of England. Otherwise I should have been able to annihilate my overdraft. I have not yet found time to test this game by playing it—the preliminary explanation is a little long and complicated—but it seems an excellent means of teaching the young idea how to use money, and there is a cloud of witnesses to its fascination as a pastime. If it also teaches one to make money, I shall hope some day to take the degree of L.S.D., inscribed on the jacket.

C. E. B.



THE WESTERNISATION OF TURKEY UNDER THE PRESIDENT OF THE REPUBLIC: WOMAN'S DRESS AS IT WAS AT VARIOUS PERIODS, AND AS IT IS NOW!

As we have had occasion to note on a number of occasions, and especially under the picture of his Excellency Mustapha Kemal Pasha dancing with his adopted daughter, which we published in our issue of February 23, life in Turkey is being Westernised with remarkable rapidity, thanks to the reforming zeal of the President of the Republic. One of the many great differences between the old and the new is in the dress of the women; nothing could better emphasise this than the photograph here reproduced.

JOSEPH." An Intimate Study. By his Valet-de-chambre, Eugen Ketterl. Related by Cissy Klastersky. Translated by M. Ostheide. With sixteen illustrations. (Skeffington; 18s.) The valet's story is highly entertaining, and presents the sorely tried monarch in an amiable light. I had intended avoiding a slightly obvious quotation, but the author himself thrusts it upon me. "The old adage hath it (he says) that no man is a hero to his valet. . . . Well, Francis Joseph remained even to his valet—who for nearly three decades accompanied him wherever he went—always the Emperor." Again: "He was not only the most industrious worker, but also the first gentleman in the kingdom—a very gallant knight. . . . He never gave orders, but always asked that a service be performed, then thanked the person. . . . He walked even through my service room with his cap in his hand."

While the book is rich in *personalia*, it is in no sense a *chronique scandaleuse*, as may be gathered from the statement that "Frau V. Schratt was not the Emperor's *belle amie*, but she was his friend, and at that his truest, best, cleverest, and most disinterested one." The Emperor got on very well with King Edward, but found his ally of Potsdam very trying. "Wilhelm II. (we read) was liked neither by Francis Joseph nor the Austrian people." Of the Mayerling tragedy the book gives a version that is new to me and rather takes the edge off the romance. On the lighter side there are amusing stories of Eastern potentates on State visits to Vienna, including a Shah of Persia who "blew his nose on the curtains," and a "King of the Sandwich Islands" who came to breakfast in his "birthday suit."

A number of other peaks on the literary "mountain," to which I have alluded above, rise before me, offer

"WAKE UP AND DREAM": THE COCHRAN 1929 REVUE,
FOR THE LONDON PAVILION.



SPAIN IN THE "GIRL IN A SHAWL" NUMBER: MISS TINA MELLER AS THE DANCER; MR. GEORGE METAXA AS A SPANIARD; AND MR. ANTONIO RODRIGUEZ AS THE GUITARIST.



A BRIGHT PARTICULAR STAR OF THE REVUE: MISS JESSIE MATTHEWS IN ONE OF HER PARTS.



1849 IN A DISTINCTLY
1929 SETTING:
"SAN FRANCISCO.
THE GOLD RUSH."—
A NUMBER
IN THE NEW
COCHRAN REVUE,
"WAKE UP AND
DREAM,"
WHICH IS DUE
AT THE
LONDON PAVILION
ON MARCH 27.



CHINA—IN THE "GIRL IN A SHAWL" NUMBER: MISS TILLY LOSCH AS A MANCHU MARCHIONESS AND MR. WILLIAM STEPHENS AS A COOLIE.

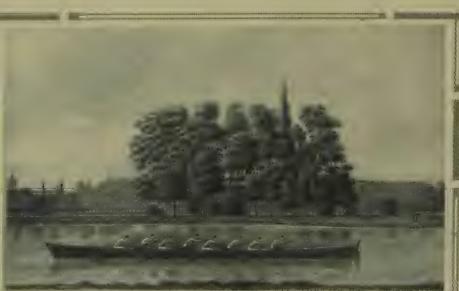


IN "WHAT IS THIS THING CALLED LOVE?": MISS TILLY LOSCH
AND MR. TONI BIRKMAYER.

"Wake Up and Dream" is the new revue due at the London Pavilion on Wednesday, March 27, and first produced at the Palace, Manchester, on the 5th, under the title "Charles B. Cochran's 1929 Revue." The book is by Mr. John Hastings Turner; the lyrics and music are by Mr. Cole Porter, a young American; and the dances and ensembles

are by Miss Tilly Losch and Mr. Max Rivers. In Manchester there were twenty-five numbers. How many there will be here remains to be seen; for it may be taken for granted that certain alterations will have been made: that is, after all, why "try-outs" exist. Among the principals are the Misses Jessie Matthews, Tilly Losch, and Margie Finley, the Messrs. Sonnie Hale, George Metaxa, Fred Groves, and Chester Fredericks, and of course, the much-boosted, plump "Mr. Cochran's Young Ladies."

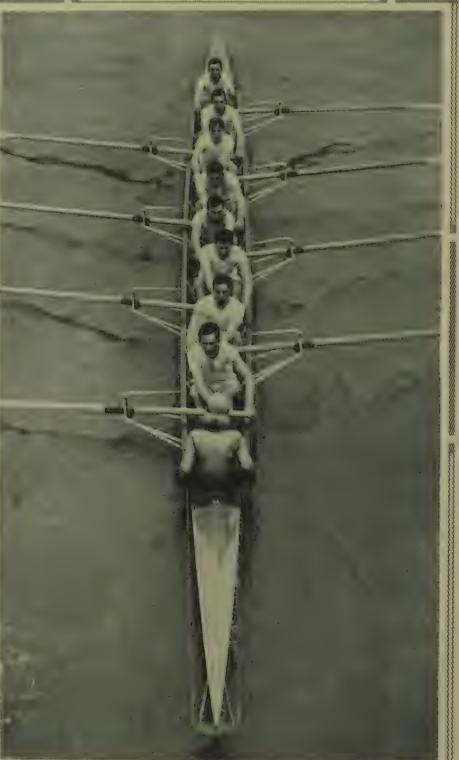
THE CENTENARY OF THE OXFORD THE 1829 EVENT AND



THE FIRST EIGHT-OARED UNIVERSITY BOAT-RACE—ROWED FROM HAMBLEDEN LOCK TO HENLEY BRIDGE ON JUNE 10, 1829: OXFORD, WHO WON EASILY.



THE OXFORD AND CAMBRIDGE BOAT-RACE IN 1829: OXFORD WINNING IN 14 MINUTES, 30 SECONDS, OVER THE HAMBLEDEN LOCK TO HENLEY BRIDGE COURSE.



THE CENTENARY YEAR OF THE OXFORD AND CAMBRIDGE BOAT-RACE:
THE CAMBRIDGE CREW, 1929.



WHEN THE FASTEST TIME WAS MADE: JUST AFTER THE FINISH OF THE RACE COURSE IN



A CASE OF WATER-LOGGING IN 1863: OXFORD, THE WINNING CREW, COMING ASHORE FROM THEIR SINKING BOAT.

AND CAMBRIDGE BOAT-RACE: OTHER OCCASIONS.



THE ONLY DEAD-HEAT: THE END OF THE GREAT BOAT-RACE OF 1877, WHEN THE RIVAL CREWS FINISHED LEVEL IN 24 MINUTES, 8 SECONDS



OF APRIL 1, 1911, WHEN OXFORD WON OVER THE PUTNEY TO MORTLAKE



A CASE OF WATER-LOGGING IN 1912: THE CAMBRIDGE CREW, THE FIRST OF THE EIGHTS TO SINK, SWIMMING ASHORE.



THE CENTENARY YEAR OF THE OXFORD AND CAMBRIDGE BOAT-RACE:
THE OXFORD CREW, 1929.



A REMARKABLE COMPARISON: THE OXFORD BOAT OF 1829 (WEIGHT, WITH OARS 972 LB.) AND A MODERN EIGHT (350 LB.).

The Oxford and Cambridge Boat-Race which is fixed to take place to-day, March 23, is of very special interest; for this is the centenary year of the event. In all, there have been eighty contests, and of these, Oxford have won forty and Cambridge thirty-nine. In 1877 there was a dead-heat. The first race, which was won by Oxford, was rowed on June 10, 1829, and the course was from Hambleden Lock to Henley Bridge. The next was not until 1836, when the course was from Westminster Bridge to Putney Bridge. The same course saw the races of 1839, 1840, 1841, and 1842. There was then a gap until 1845, and the Putney to Mortlake course was adopted. In the following year, and in 1856 and 1863, it was a case of Mortlake to Putney. All the other races have been Putney to Mortlake. Our illustrations bear upon incidents of particular moment. They are more or less self-explanatory, but a further word or two may be of value. The 1829 race was rowed towards eight o'clock in the evening, and some twenty thousand people are said to have witnessed it. Every man of the Oxford

crew afterwards became a clergyman! The only dead-heat was, as we have noted, in 1877. Oxford were winning when bow caught a crab and broke his oar; whereupon the Cambridge boat gained rapidly. In 1863 occurred what we described at the time as "the somewhat rough landing of the Oxford crew after their gallant and successful match." In 1912 Cambridge went down near Harrod's Wharf. Oxford sank at Chiswick Eyot, but the crew dragged their boat ashore, baled it out, were in it again in 3½ minutes, and finished. The race was declared void. There was a re-row on the Monday, and Oxford won. Those interested—and everyone is interested!—should get "Oxford and Cambridge: One Hundred Years of Boat-Racing," the official centenary souvenir, which is issued by the Albion Publishing Company, and also "The University Boat-Race," the official history, published by Cassell's. From the first of these comes our picture of the first race. From the second come certain details and the photograph, by Gillman, of the 1829 boat and a modern eight.

Notes for the Novel-Reader: Fiction of the Month.

"UNDINE" (Benn; 7s. 6d.) is the last book we may hope to see from Olive Schreiner's pen. It is also the first she wrote. It was begun, says Mr. Cronwright-Schreiner, when she was sixteen, and discovered years afterwards. It was then in two portions, one in the charge of Mr. Havelock Ellis, and one among the papers left after her death. It reveals how early she established her title to greatness. It is uneven; it is immature; but the essential spirituality and the creative power are fully alive. The pilgrim soul of Undine—or woman; she is the heroic rebel among women—is laid bare. South Africa in the 'seventies, and in the early days of the diamond-fields, is raised from the dead. The book is stamped with the hall-mark of genius.

Here is the latest production of H. G. Wells. He is less the popular novelist in it than he is the popular prophet, revealing a message through the medium of the super-film. It is peace propaganda, very much as "The End of St. Petersburg" is Bolshevik propaganda. But the Ruritanian atmosphere is damping to enthusiasm. Savia and Agravia are all too plainly pasteboard kingdoms. The World State, which is the bright new name for the good old Parliament of Man of "Locksley Hall," is ushered in by a king bred, though not born, in the U.S.A. Mr. Wells is megaphonic in "The King Who Was a King" (Benn; 7s. 6d.). His captions are stupendous; but he does not make one yearn to see his super-film. Then we have Hugh Wal-

pole and J. B. Priestley with "Farthing Hall" (Macmillan; 7s. 6d.) where they are yoked together in that mysterious combination, the literary partnership. Lovely and pleasant though the partners be, we like them better in single harness. It is impossible to accept Mark French and Robert Newlands as corresponding with each other after the manner of "Evelina." Their letters are altogether too distinguished and pic-

torial for these twentieth-century men, each desperately engaged on his urgent private affairs. And the sinister little manor house at Garrow Garth, with its drunken squire—was it Mr. Walpole or Mr. Priestley who thrust upon it the insult of a happy ending?

"The Shepherd and the Child" (Gollancz; 7s. 6d.), by John Owen, and "The True Heart" (Chatto and Windus; 7s. 6d.), by Sylvia Townsend Warner, are songs of innocence. Yes; that is it; of the very innocence of Blake. Mr. Owen has an acute compassion for the sensitive, child and man. So has Miss Townsend Warner; and to see how these two artists, far apart in technique but very near in understanding, work to the same end by widely different means, is to learn how many ways of beauty there may be. The shepherd's character is the key to his suffering; the true heart of Sukey Bond is the key to her happiness. To confuse you delightfully between wit and fantasy is a bit of the subtle charm of Miss Warner. Mr. Owen is visibly wracked by the keenness of his perceptions. Both books are exquisite, and make perfect reading.

Stephen McKenna's "The Datchley Inheritance" (Ward, Lock; 7s. 6d.) treats human frailties with the sardonic humour of the novelist who is not less a philosopher because he chooses on this occasion to wear cap and bells. Old Datchley left his millions to the grandson who should marry first after his death; and the attempts of the nine grandsons on marriage and the millions are parcelled out into separate adventures. "The Datchley Inheritance" is a first-rate novel. So is "The Three Couriers" (Cassell; 7s. 6d.), by Compton Mackenzie, which touches off the comedy of the high and low espionage. It is all

good, very good, and the best possible description of the agonies of an English Intelligence Officer in the war-time Mediterranean. Who was it said there was a spy sitting on every bollard on the Salonika quays? It may have been Mr. Mackenzie himself.

by crime. They are mostly grim, though sometimes merely grotesque. The stories explore the underworld, and to explore such dark places with Mr. Maxwell is a rich experience. "Tryphena" (Hutchinson; 7s. 6d.), by Eden Phillpotts, is peacefully old-fashioned, with frisks in the vernacular from old Uncle Borlase, a genuine Phillpottian specimen. "Tryphena" is good Phillpotts, through and through. "The Four Graces" (Hodder and Stoughton; 7s. 6d.) is unmistakable as the work of "Richmal Crompton." The four girls, the aunt, the lovers, are drawn with the intimate touch. There is spaciousness about "The Four Graces," a breadth of sympathy. Miss Crompton is one of the moderns who have not cut themselves adrift wilfully from the Victorians. So the Graces are graceful, and her method as a novelist is graceful too. Miss D. K. Broster closes her trilogy of Jacobite novels with "The Dark Mile" (Heinemann; 7s. 6d.). It opens in Edinburgh in 1754, with an encounter between MacPhair of Glenshian and an insignificant, half-drunken chairman, who had something to sell pertinent to the mystery of the betrayal of Archibald Cameron to the Government. The ashes of the '45 are still smouldering, and a Jacobite had lately suffered at Tyburn for high treason. From this the action is swept into the romance and feuds of the chieftains—Camerons, Stewarts, Campbells, and their noble ladies—a gallant company. Miss Broster carries on the high tradition of the Scottish historical novel.



"RICHMAL CROMPTON."
Author of "The Four Graces."



MR. JOHN OWEN.
Author of "The Shepherd and the Child."



MR. J. B. PRIESTLEY.
Part-Author of "Farthing Hall."



MR. HUGH WALPOLE.
Part-Author of "Farthing Hall."



MR. JAMES BRANCH CABELL.
Author of "The Line of Love."



MR. CHRISTOPHER MORLEY.
Author of "Off the Deep End."

AUTHORS OF THE MOMENT: THE WRITERS OF SOME NEW NOVELS.

"Farthing Hall," it should be noted, is the joint work of Mr. J. B. Priestley and Mr. Hugh Walpole.

Whether they are to be regarded merely as types or as actual portraits, the characters are brilliantly drawn.

The shadows of "Like Shadows on the Wall" (Hutchinson; 7s. 6d.), by W. B. Maxwell, are cast

"The Line of Love" (Bodley Head; 7s. 6d.), is, as Mark Twain said, "the charmingest book." It is a revised version of an early series of mediæval love stories by James Branch Cabell. Either you adore Cabell or you don't. If you are, as Mr. H. L. Mencken is, a passionate admirer, you write an introduction, and blow a terrific blast on the laudatory trumpet. Mr. Mencken scatters the braying ass who has dared to find

"Jurgen" exasperating. But let us be honest: for one reader who prostrates himself before "Jurgen," there will be twenty to enjoy "The Line of Love." Passing on to Christopher Morley, everybody will find something to delight him in "Off the Deep End" (Heinemann; 7s. 6d.). He is one of the wonderful people who make fine writing look as easy as pothooks. You cannot have a better example of the literary wizard than Mr. Morley doing conjuring tricks with a stodgy subject. "You will have to be patient with me when I tell you about Geneva," he writes, knowing very well that nobody will ever be patient with him. Patience is too near to boredom, and it is with "Off the Deep End" as with "Parnassus on Wheels," and "Thunder on the Left"; boredom is inconceivable. There are many sketches and studies in this book. For pure farce (in one short act), read "Wagon-Lits."

There are just two more novels from America to mention. Max Brand is pretty well known on both sides of the Atlantic, an author strong in the rugged backwoodsman. "Pillar Mountain" (Hodder and Stoughton; 7s. 6d.) is a spirited yarn of the West. "Footprints" (Gollancz; 7s. 6d.), by Kay Strahan, is a detective story, very carefully and minutely elaborated, and featuring (as they say over there) murder in the highly respected Quilter family of Oregon. It is not a book to skim; to skim is to be lost among the Quilters, Gracie, Neal, Judith, Thaddeus, Chris, and the rest. "Footprints" demands—and deserves—concentrated attention. After you have sifted out and identified all the Quilters and proceeded to the mystery, you will come to grips with a champion detective story.

SAVE STONEHENGE! THE "FRONTISPIECE TO ENGLISH HISTORY" IN PERIL.



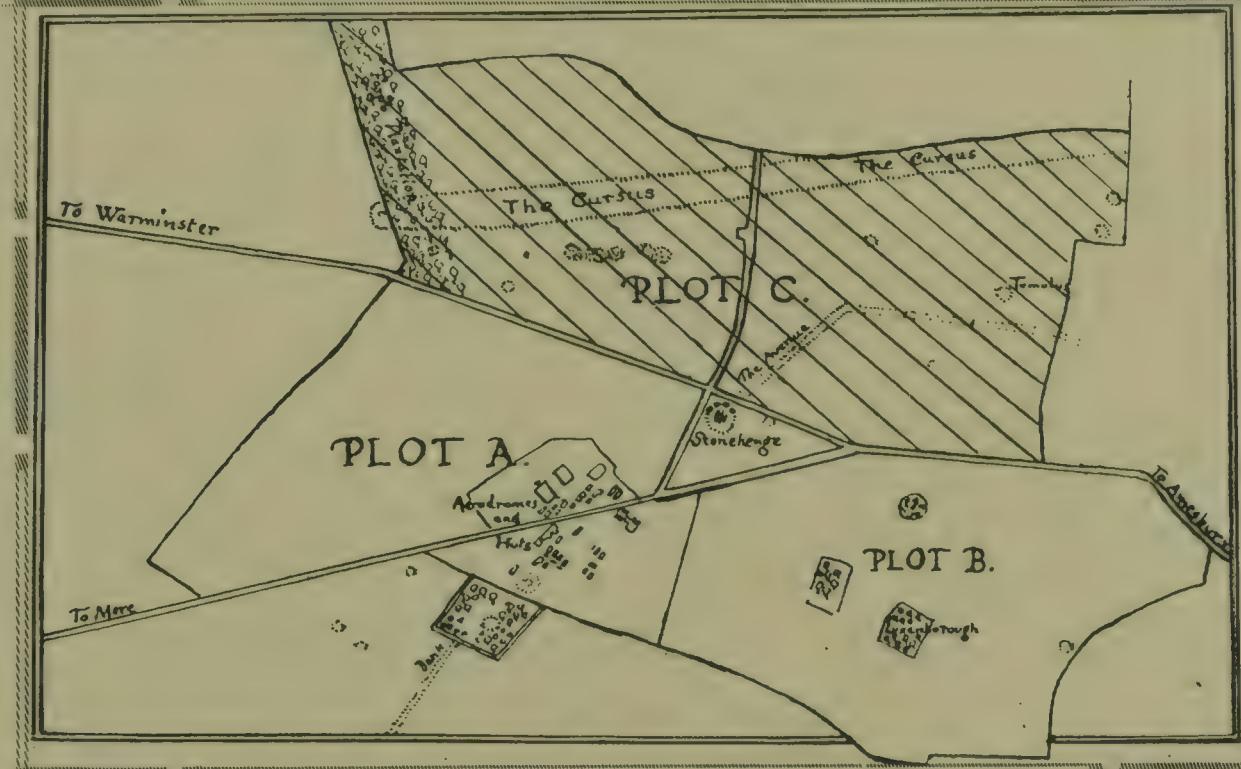
BRITAIN'S MOST VENERABLE PREHISTORIC MONUMENT, THREATENED WITH DESACRATION BY BUILDING SCHEMES: STONEHENGE, "A MYSTERIOUS LEGACY FROM THE DIM BEGINNINGS OF OUR CIVILISATION."



"THE GREATEST OF OUR ARCHAEOLOGICAL SITES": STONEHENGE (ON THE SKY LINE TOWARDS RIGHT) AND ITS SURROUNDINGS, SHOWING THE AERODROME BUILDINGS (LEFT BACKGROUND) NOW IN COURSE OF DEMOLITION.

STONEHENGE stands in peril of desecration by the imminent sale of adjoining land as "a desirable building plot," with all it involves of villainy and vandalism, of teashops, charabancs, and petrol pumps. The position was stated recently in a letter to the "Times" signed by Mr. Baldwin, Mr. Macdonald, Lord Crawford, Lord Grey, Lord Radnor, and Mr. John Bailey, Chairman of the National Trust. "One half of the land necessary for the protection of the monument has been secured; on the other half (for which £16,000 is required) an option has been obtained, which expires at the end of this month. Towards this £16,000 some £5000 has been

(Continued opposite.)



A MAP SHOWING THE GROUND (PLOT C) ADJOINING STONEHENGE, AND INCLUDING THE ANCIENT CURSUS AND AVENUE, NOW MENACED BY THE BUILDER; WITH PLOTS A AND B, ALREADY ACQUIRED FOR THE NATION FOR £8000 EACH.

Continued raised, and we have the promise of a further £2500 from an anonymous donor if the scheme is carried through. Unless, therefore, some £8500 is forthcoming in the next three weeks, there is grave danger that . . . the project may fail." Later, it was stated that £4000 of the sum required had been given or promised. The case is put very strongly by the Stonehenge Protection Committee and the National Trust. "There remains the third plot (C on the adjoining map): 650 acres to the north of the Devizes road. This tract, which includes the southward-facing road frontage immediately opposite the stones, is in obvious and immediate danger of building.

(Continued below.)



STONEHENGE IN 1830: THE GREAT STONE CIRCLE, WHICH HAS STOOD FOR 4000 YEARS IN THE HEART OF SALISBURY PLAIN, SEEN IN ITS SOLITARY GRANDEUR AGAINST THE SUN.



STONEHENGE IN 1930? A DREADFUL VISION OF WHAT MIGHT HAPPEN IF THE PRESENT APPEAL WERE TO FAIL, AND THE LAND IMMEDIATELY NORTH OF THE MONUMENT WERE SOLD AS "A DESIRABLE BUILDING PLOT!"

Continued

Unless it is saved, the whole work of the committee and the subscribers will have been in vain, and Stonehenge will have a solitude to the south and a street to the north. Our generation will be vilified by all posterity if we allow the surroundings of this monument, the frontispiece to English history, to be ruined beyond repair." In issuing their original appeal two years ago, Mr. Baldwin and his fellow signatories said: "The solitude of Stonehenge should be restored, and

precautions taken to ensure that our posterity will see it against the sky in the lonely majesty before which our ancestors have stood in awe throughout all our recorded history." Readers of "The Illustrated London News," which has all archaeological and national causes very much at heart, will surely respond to these appeals, which we desire most emphatically to endorse. Subscriptions should be addressed to the Secretary, National Trust, 7, Buckingham Palace Gardens, S.W.1.

"HOW MUSICAL!"—A "LUMP OF EARTH!": ZOLA.

BEING AN APPRECIATION OF
"ZOLA AND HIS TIME." By MATTHEW JOSEPHSON.*

(PUBLISHED BY VICTOR GOLLANZ.)

IF ever a man fought for success it was Emile Zola. Yet nothing in his boyhood or his early youth gave prophecy of a combatant to come. He armed at leisure. Born of an over-doting, unselfish mother, and of a father disappointed in fine dreams, he knew depression and "reduced circumstances" and dependence at his most malleable age; and there was bitterness in him and shyness and distrust. He escaped from the "crushed household," and walked with Baille and with Cézanne; he had his hours of mediævalism, of knights and ladies, and bad verse; he had his moments of exaltation, even his little loves; but he was without happiness.

At nineteen, seeking that diploma without which none could progress in intellectual or official France, he was marked zero in Literature! At twenty he was openly indolent, a drifter along the gutters of Paris, and a bort among the doubtful diamonds of minor salons. For two months he forced himself to work in the Napoleon Docks, at sixty francs a month. Then he stumbled dazedly in the Latin Quarter, a poet of the seventh floor. "I am a pariah!" he groaned to himself. He became irreligious, and shocked people with his atheism. He became a "bear" . . . He spent his time chasing the elusive five-franc piece; everything of the slightest value had gone to the Mont-de-Piété. He dined off a penny-worth of bread, a pennyworth of Italian cheese or potatoes. Above all, there must be the threepenny candle which meant "a whole night of literature!" Guy de Maupassant tells that "as the winter of 1861-2 approached, his hunger was so great that he would set traps on the roof for sparrows and broil them on the end of a curtain rod." Romanticism was starved and died in him.

A kindly nepotism, and in February, '62 he was an assistant in the packing department of Hachette's, a clerk papering and stringing bundles at a hundred francs a month. Then and there he developed the method and diligence that were to be so characteristic of him and so amazing an example of "the transcendent capacity of taking trouble" that may mean genius! "Powerful habits not only of regularity but of concentration were erected. . . . Writing was actually painful to him. . . . After ten hours of work at Hachette's, he would eat and then shut himself up in his room from eight-thirty on. He acquired the secret of steadiness and application manifested later in that daily 1000 words which, like the eternal drop of water wearing away stone, rears a monumental work."

He never lost that secret; and he added to it a "Barnumism" and an enthusiasm which, together, won him first notoriety and then fame. Sarah Bernhardt was merely echoing him when she asserted that she did not mind how people talked of her so long as they talked.

Victory was not his at the beginning. As novelist and as journalist, he laboured prodigiously; but his first book, the "Contes à Ninon," gained him no renown. "Everybody said it was a nice book. And then nothing more was said about it." He had to be content for a while with the minor publicity that was his as "new tenor" to Villemessant's "L'Événement," for which he wrote a "chatty" "Books of To-Day and To-Morrow" calculated to pin-prick his public. Followed, the lurid "Mystères de Marseille"; the physiological "Thérèse Raquin"; plays; "Madeleine Féret"; and, then, the start of the titanic Rougon-Macquart cycle, which was initiated with "La Fortune des Rougon," and was a "natural and social history of a family under the Second Empire," a complex, many-volumed study of heredity; a new, and different, "Comédie Humaine."

Still, Fame was distant. "La Curée," "Le Ventre de Paris," "La Conquête de Plassans," "La Faute de l'Abbé Mouret," "Son Excellence Eugène Rougon," were execrated and praised and bought; but it was not until the publication of "L'Assommoir," in 1877, that the Naturalistic Novelist really arrived. "Drink"—as we know it—was attacked violently, as immoral, obscene, "poetics of the disgusting," "a mass of filth, which should be handled with forceps"—and "edition after edition was run off as swiftly as the presses could go. It was an unheard-of, a stunning success before the vast, unimaginable public! Within the space of some months, the 100,000 mark (incredible fifty years ago) was passed. Popular editions were issued at two sous per pamphlet. The copies were passed from hand to hand, millions read it. Overnight virtually, Emile Zola became the most famous writer in France, in Europe, in the whole world!" It was a triumph for "naturalism," that naturalism dependent upon a temperament that sent its master to delve for truths more unpleasant than pleasant, to wallow in the Halles and the fields, slink about the dirty by-ways and in the dingy houses, gaze furtively on flaunting vice,

haunt the bar, the brothel, and the byre, mix with *chiffonniers* and muck-rakes; that made him hesitate at no word, no incident, however "broad," however bestial, however sexual, if that word or that incident was a reproduction of reality.

And, what is more, it was a triumph for that craftsmanship in Zola that bade him scheme and re-scheme, dissect his projected characters and record their actions



TO ILLUSTRATE THE NOVELIST'S THOROUGHNESS IN COLLECTING DETAILS FOR HIS WORKS: "ZOLA HAS HIMSELF RUN OVER ON THE RUE DE RIVOLI, IN ORDER TO DESCRIBE FAITHFULLY THE SENSATIONS OF SUCH AN ACCIDENT."

The full title is: "Zola Has Himself Run Over on the Rue de Rivoli, in Order to Describe Faithfully the Sensations of Such an Accident in his Forthcoming Novel, 'Paris.'"—*Gil Baer, le Supplément*, 1897.

and reactions, weigh the value of names and the suggestions they conveyed, set down nothing that was not the result of direct observation; that compelled him to revel in detail, and to move his men and women meticulously



ZOLA'S ASTONISHING HOUSE: THE VILLA OF MÉDAN; PURCHASED IN ITS FIRST STATE WITH THE GAINS FROM "L'ASSOMMOIR."

"Literature has paid for this modest rustic asylum," wrote Zola, after giving nine thousand francs for the farm-house that was to become his villa. It was not "modest" for long. The chief addition cost ten times as much as the original. "From time to time, towers were appended to the house; each, the wits used to say, the fruit of some new public success; viz., the 'Nana Tower,' the 'Germinal Tower,' the 'Joy of Living Tower.'"

Reproductions from "Zola and His Time," by Courtesy of the Publishers, Messrs. Victor Gollancz, Ltd.

as well as in the mass. There must be truth and nothing but the truth—however disturbing, however unpalatable.

After it, "Nana" was to be expected. "Emile Zola, determined to write the story of 'Nana,' the gutter offspring of 'L'Assommoir,' would put on his hat, take his pencil and notebook, and sortie out to the region of the Parc Monceau, where the most fashionable demi-mondaines were 'kept' by their deluded sustainers. . . . Zola was compelled to prowl into a thousand dank and garish hall-ways, nose about the green-rooms of theatres, peer

through keyholes on actresses and prostitutes, listen to old *viveurs* and rakes, attend the races, all in the rôle of a chaste, honourable, myopic, middle-aged and scientific novelist. Thus he learned how his 'Nana' would pass her days. . . ." The author was nothing if not accurate; but it must be remembered that he was also "picturesque": he had the exuberant mind of the fiction-writer, and he could be deluded, however passionately he examined the specimens set out in his cabinet, each with a pen through the heart to fix it to the card.

Was it worth while, this exploitation of the nastinesses of life? Zola thought so, and hundreds of thousands of readers thought so, and a good many critics. The answer is for the individual to make, not only after the reading of the novels mentioned, and "Germinal," the terrible "La Terre," and "La Bête Humaine"; but, in fairness, after familiarity with the later stories—especially, the "Lourdes," "Rome," and "Paris" trilogy, and "Fécondité," "Travail," and "Vérité."

But I am in danger of making a mere list. That is the last thing I should do in dealing with Mr. Josephson's "Zola and His Times"; for it is very far from being only a *catalogue raisonné*. The man is in it, as well as his work. Zola the author—a master of minutiae, a writer to plan, an active actualist, burrowing into the depths rather than climbing to the heights, plodding, painstaking, daring, coarse, clinical, plotting persistently to attain the dignity of the Academician's uniform and sword. Zola the husband—he was never the lover—happy with his wife, dwelling in *rococo* splendour, but childless and, therefore, with a second household, an establishment whose two children Mme. Zola was to recognise. Zola the courageous—the unflinching champion of Dreyfus, the author of the damning "J'accuse!" the swallower of "toads" thrust upon him by many enemies known and unknown, the dangerous foe. Zola fat and Zola lean. Zola poor and Zola wealthy: after Lacroix had become bankrupt, the novelist was involved, and "there came a time when Mme. Zola, plucking out the wool of their last mattress, went to sell it in the Flea Market in order to have bread; after 'Paris,'" "immensely rich at this time, since, although he devoted nearly two years to each book, his earnings in all approached those of a multi-millionaire (about 200,000 gold francs annually)." Zola the gourmand—feasting ferociously, his coat off, a napkin at his neck, cuffs turned back, collar undone, to give him freedom. Zola superstitious and fearful—after the death of his mother he had an obsession that he was going to die during the night. "Sometimes he would wake up with a cry, a piercing pain in his heart, and a feeling of strangulation in his throat. At others he could not fall asleep because of the obsession that his heart had moved into his arm-pit—that he could hear it there—or into his hip or his knee. . . . When storms came up in the country Zola would become particularly frightened. . . . A burst of lightning and thunder would keep him cowering and trembling in bed for long minutes, moaning as if in pain."

Zola dead, stupidly, suffocated by carbon monoxide gas, victim of a blocked chimney and tightly closed windows. Zola buried in the Montmartre Cemetery. Zola "reposing for ever" in the Panthéon.

With him, through the book, those who came his way. Paul Cézanne as boy and man; Gustave Flaubert, whose "Madame Bovary" earned him fame and infamy; Villemessant, the greatest showman of the French press; Manet; Claude Monet; Pissarro; Renoir; Fantin-Latour; François Coppée; Verlaine; the de Goncourts; Turgeniev; Alphonse Daudet; Guy de Maupassant; George Moore; Dreyfus; Maitre Labori: a few of the multitude.

And, of vital importance to the literary man, though possibly a trifle "academic" for the general, an appendix that reveals the novelist's technique, a document of much value; for "In 1925, M. Maurice Le Blond, speaking for the Zola family, announced that over 2,500,000 copies of the novels had been sold in the French language alone. No calculation is possible of the numberless authorised or pirated translations in nearly every language under the sun!"

The author is the pupil of his subject inasmuch as he must have devoted himself to much ordering and more noting. How much his care will be appreciated by the present generation remains to be seen. Zola is a name. Is it more than a name? I hope so—for the sake of Mr. Josephson, and because it would be a pity if many were not attracted to a biography that is of the first rank.

"Zola. Zola! . . . ZO-LA!" "How musical," say the friends of this name. . . . Zola? murmur the enemies and detractors. Simply a variant of *zolla*, which, in Italian, means clod or lump of earth. Well named! For indeed Emile Zola was 'of the earth earthy,' and loved her well!"

"How musical" ". . . clod or lump of earth. Well named!" You may take your choice; but you should not ignore.

E. H. G.

* "Zola and His Time. The History of his Martial Career in Letters: With an Account of his Circle of Friends, his Remarkable Enemies, Cyclopean Labours, Public Campaigns, Trials, and Ultimate Glorification." By Matthew Josephson. (Victor Gollancz, Ltd.; 25s. net.)

A PORTRAIT DATED BY THE SITTER'S BEARD: THE £120,000 RAPHAEL.

BY COURTESY OF MESSRS. DUVEEN BROS.



"GIULIANO DE' MEDICI": THE ONLY PRIVATELY OWNED PORTRAIT OF A MAN BY RAPHAEL, SOLD IN AMERICA.

Raphael's celebrated painting of Giuliano de' Medici, the only portrait of a man by that master in private hands, was recently purchased from Sir Joseph Duveen by Mr. Jules S. Bache, the New York banker, for £120,000. When Sir Joseph bought it in 1925 from Herr Oscar Huldschinsky, a German banker, of Berlin, there was some protest at its being allowed to leave Germany. Last year Sir Joseph lent the portrait to the Picture Pavilion at Olympia, along with other Old Masters. Mr. Jules Bache, whose collection is one of the finest in the world, generously supported the recent Dutch Art Exhibition at Burlington House, to which he lent several famous works, including Rembrandt's "Standard-Bearer" (long in Warwick Castle).

Raphael's portrait here reproduced is dated from documents recording that the sitter only wore a beard for two years—1514-15, when Raphael was just over thirty and engaged on the Vatican frescoes. The picture is recorded by Vasari, but was lost till 1866, when it was acquired by the Grand Duchess Marie of Russia from a painter in Florence. In the background is seen the Castello S. Angelo at Rome. Giuliano de' Medici was the third son of Lorenzo the Magnificent, and a younger brother of Pope Leo X., who had been elected a Cardinal at fourteen! Giuliano was a leader of the forces that seized Florence in 1512, and became nominal head of the Republic. He died two years later.

THE CHARM OF EARLY CHINESE POTTERY FIGURES: A LONDON EXHIBITION.



MONUMENTAL EFFECT IN SMALL DIMENSIONS: A MAN FEEDING A BIRD—AN EXAMPLE FROM THE GREAT AGE OF CHINESE STONE-CARVING. (9½ IN. HIGH.)



REALISM IN EARLY CHINESE NATURE SCULPTURE: A MODEL OF A DUCK IN SLATE-COLOURED POTTERY, WITH TRACES OF PIGMENT, OF THE WEI PERIOD. (8½ IN. HIGH.)



SIMPLICITY AND RESTRAINT IN SCULPTURE ON A SMALL SCALE: A T'ANG FIGURE OF A MOURNING LADY IN TALL HEAD-DRESS. (12 IN. HIGH.)



GRACEFUL FIGURES AND INTERESTING RECORDS OF EARLY CHINESE MUSIC AND FASHIONS IN HEAD-DRESS AND COSTUME: A T'ANG PERIOD SET OF COURT MUSICIANS PLAYING VARIOUS INSTRUMENTS, INCLUDING MANDOLINE, MOUTH-ORGAN, AND CASTANETS. (6½ IN. HIGH.)

We illustrate here some of the most charming examples on view in the Exhibition of Early Chinese Pottery, Porcelain, and Sculpture, opened in February and continuing this month, at the galleries of Messrs. Bluett and Sons, 48, Davies Street. Sculpture, comprising pottery figures and wood-carving, is the predominant feature of the show, which includes a striking carved wooden figure (3 ft. 8 in. high) of Kwan-Yin known as the Chinese "Madonna." The top left-hand subject on this page is described in the catalogue as "a seated figure of a man holding a bird which he is feeding grey pottery with remains of red and white pigment." The "Times" critic, who calls it "the most astonishing

of the pottery examples," attributes it to the Wei period, and declares that "it combines monumental dignity with suggested movement in the most remarkable way. It is a small piece, only 9½ in. high, but when attention is concentrated upon it the illusion of greatness is created." The T'ang period, we may recall, lasted from A.D. 618 to 906. It was preceded by a number of short-lived dynasties which had followed the Han period (B.C. 206 to A.D. 220), on whose fall, through internal dissensions, the Chinese Empire was divided into three kingdoms, which were united under the Tsin dynasty in A.D. 265. From 420 to 618 there were new discords and another series of brief reigns.

A Sultan's Disinherited Son as a Stage Dancer.

FROM THE PICTURE BY A. VAN ANROCY, R.I., SHOWN AT THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS EXHIBITION.



"RADEN MAS JODJANA, THE JAVANESE DANCER, IN HIS DANCE OF KRISHNA."

"Raden Mas Jodjana," writes Mr. Anton van Anrooy, "is a son of the Sultan of Solo, Java. He studied at the University of Leyden, married a Dutch lady of good family, was in consequence disinherited, and is now a stage dancer with eminent successes in Paris and Vienna. I know that Mr. C. B. Cochran is much interested in him, and we may one day see him in London. His dancing, mystic and ritualist, is the genuine thing." It is interesting to compare this picture with the coloured photographs of Javanese women dancers given on page 486 of this number.



A PICTURESQUE GROUP OF JAVANESE COURT DANCERS IN THEIR ELABORATE AND MANY-COLOURED ATTIRE: A PERFORMANCE BY GIRLS WHO ENTER THE ROYAL SERVICE VERY YOUNG AND UNDERGO STRICT TRAINING.

"S'rimpi" Girls of Java: Court Dancers Too Old at Fourteen!

FROM COLOUR PHOTOGRAPHS
BY TASSILO ADAM.

THESE picturesque coloured photographs of Javanese dancing girls may be compared with the painting of a male dancer from Java reproduced on page 485. Describing entertainments given by the two rival native rulers on the island, Mr. Hubert S. Banner writes, in his interesting book "Romantic Java As It Was and Is" (Seeley, Service): "At these feasts the court dancing girls contribute to the entertainment with the *s'rimpi*, a graceful and decorous figure-dance which they alone, of all dancers, are permitted to execute. These ladies, I was told, are picked beauties

[Continued on p. 187]



WITH GOLD TIARA, ARMLETS, AND BRACELETS, AND A JEWEL-STUDDED GOLD BELT: A S'RIMPI GIRL OF JAVA IN ALL HER PROFESSIONAL FINERY.

Continued.]
brought from all parts of the country. They generally enter the palace at an early age, and undergo a meticulous schooling until they have turned ten, by which time they should be adepts at their art. At fourteen they are regarded as *passé*, and are compelled to give way to younger aspirants. The movements of the dance are exceedingly slow and graceful, relying more upon swayings of the body and movements of the arms, individual fingers, and head, than upon the action of the feet. The costume of a *s'rimpi* is beautiful to a degree—a tight corsage fitted to the lines of the body, a silken petticoat of some bright colour ending in a short train, and a long scarf passed behind the body. To these are added a belt of jewel-studded gold plates, and a golden tiara, armlets, and bracelets. The hair is plastered down with oil, and the skin powdered a delicate yellow."

HAPPENINGS AT HOME AND ABROAD: PICTORIAL RECORDS OF NOTABLE EVENTS.



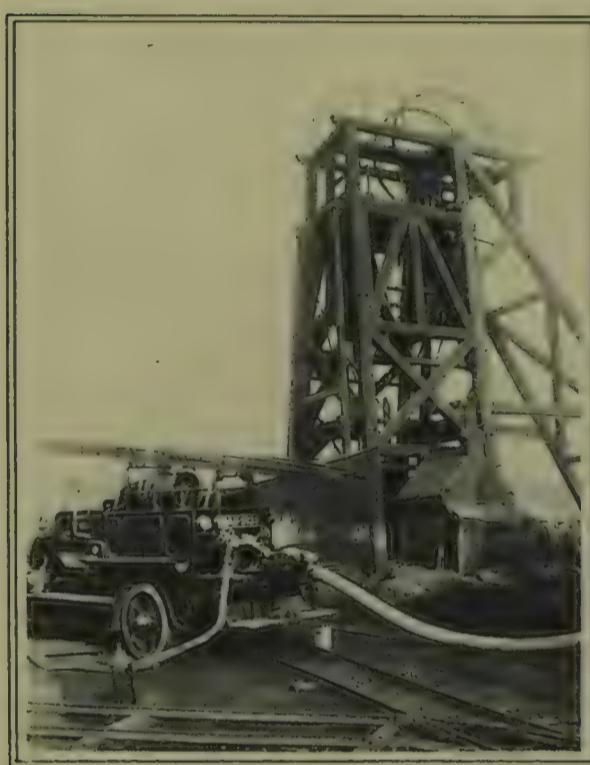
BOURNEMOUTH'S MAGNIFICENT NEW PAVILION, RECENTLY OPENED BY THE DUKE OF GLOUCESTER :
A BUILDING THAT COST £250,000.

The Duke of Gloucester visited Bournemouth on March 19 and opened the splendid new Pavilion, which contains an entertainment hall, with an organ and a stage of modern type, and a ball-room for five hundred dancers, besides a restaurant, buffet, and lounge. The Duke attended a concert, conducted by Sir Dan Godfrey, in the Pavilion, which will now be used for the municipal concerts for which Bournemouth has been noted for thirty-five years.



THE NEWLY ACQUIRED HEADQUARTERS OF THE FOREIGN OFFICE
SPORTS ASSOCIATION : SWAKELEYS, A FINE STUART MANSION.

The Foreign Office Sports Association has recently acquired the interesting old house known as Swakeleys, at Ickenham, near Uxbridge, with its thirty acres of ground, including the original stables and a large lake. The house was built in 1638, and is one of the best surviving examples of domestic architecture in the time of Charles I. Pepys mentions having a "merry evening" at Swakeleys in 1665.



THE FATAL PIT FIRE AT HALESOWEN : A FIRE-ENGINE
AT THE PIT-HEAD PUMPING WATER DOWN THE SHAFT.

Eight men died of suffocation in a fire which broke out in the workings of the Coombs Wood Colliery, at Halesowen, Worcestershire, about 8 a.m. on March 18. Water was pumped to the bottom of the shaft—a depth of about 300 ft.—and repeated rescue attempts were made, but it was not possible to search the workings till about 4 p.m.



THE GRAND NATIONAL TROPHY : A FINE
EXAMPLE OF THE MODERN SILVERSMITH'S ART.
The trophy for this year's Grand National (fixed for March 22) was made by Messrs. Elkington and Co., Ltd., of Birmingham, London, and Liverpool. It is typical of their fine craftsmanship.



THE QUEEN VISITS THE ROYAL AMATEUR ART SOCIETY'S
EXHIBITION : HER MAJESTY LEAVING.

The Queen came up to London from Bognor by train on March 18 and visited the Royal Amateur Art Society's Exhibition, opened that day, at 16, Carlton House Terrace, the residence of Annie Viscountess Cowdray. As President of the Society, her Majesty praised the standard of work shown, and made several purchases.



MADRID STUDENTS NURSING SORE ARMS AFTER COLLISIONS WITH THE POLICE :
DISTURBANCES FOLLOWED BY THE CLOSING OF THE UNIVERSITY.

The recent strike of students in Madrid, where, during their long-continued street demonstrations, they several times came into collision with the police, led the Spanish Government to take drastic measures. Royal decrees signed by King Alfonso on March 16 closed the University of Madrid for a year and a-half, and inflicted lesser penalties on five other Universities—those of Valladolid, Oviedo, Salamanca, Seville, and Santiago de Compostela. The Chancellor and Chapter of Madrid University were dismissed, and a Royal Commission was appointed to take over the direction of it.



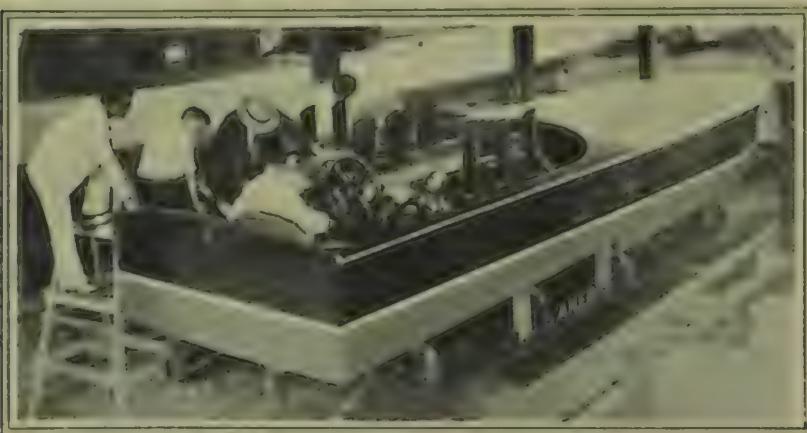
THE POPE HOLDING HIS NEW STATE IN THE VATICAN : PIUS XI. RECEIVING
THE CONGRATULATIONS OF THE DIPLOMATIC CORPS.

Seventy members of the Diplomatic Corps accredited to the Vatican went in a body, on March 16, to congratulate the Pope on the recent settlement of the Roman Question, and his restoration to temporal power. The address was delivered by the *doyen* of the Corps, the Marquez Magalheas de Azevedo, Ambassador of Brazil. His Holiness, who replied in French, referred to the "avalanches" of congratulations that had reached him from all corners of the earth.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



MAJOR Segrave and the water-speed record: THE GREAT RACING MOTORIST STANDING ON THE BOW OF HIS 1000-H.P. "MISS ENGLAND."



DEFENDER OF THE WATER-SPEED RECORD: MR. GARWOOD'S NEW MOTOR-BOAT "MISS AMERICA VII." ON THE WAYS AT MIAMI.

Major H. O. D. Segrave, holder of the land-speed record, arranged to attack the water-speed record by meeting Mr. Garwood's seventh "Miss America." It was expected that the contest would take place at Miami on March 21, so the result may be known by the time this issue appears. Mr. Garwood's record was ninety miles an hour.



THE RECORD LAND-SPEED AT DAYTONA BEACH; AND THE TRAGEDY OF LEE BIBLE: "THE GOLDEN ARROW" (LEFT); MAJOR Segrave (IN WHITE, CENTRE); THE TRIPLEX THAT CRASHED; AND (BEHIND ITS WINDSCREEN, ON RIGHT) MR. LEE BIBLE. In attempting to beat Major Segrave's new land-speed record of 231 miles an hour, Mr. Lee Bible, driving Mr. J. M. White's Triplex, crashed and was killed, in company with a cinematograph operator who was at work on the scene of the disaster. The unfortunate driver was a local garage mechanic, and a comparative novice at motor-car racing. Major Segrave has determined to retire with his laurels, although, as noted on this page, he decided to go on with his attempt to break the water-speed record set up by Mr. Garwood.



AN UNEXPECTED WIN IN THE WATERLOO CUP: MRS. A. GORDON SMITH, WIFE OF THE OWNER, TYING THE BLUE RIBBON ROUND THE NECK OF "GOLDEN SURPRISE."

The Waterloo Cup resulted in an unexpected win for Mr. A. Gordon Smith's "Golden Surprise," which beat Mr. H. Bell's "Bassoon" in the final. The affair was prejudged to be a certainty for "Bassoon," but in the last course it failed to keep a true line, and the only point it gained was the kill, a rather astonishing state of things, for it had never done the like before.



THE FINALISTS FOR THE WATERLOO CUP IN THE SLIPS: "GOLDEN SURPRISE," THE WINNER (LEFT); AND "BASSOON," THE RUNNER-UP.



THE LATEST FLIGHT FROM ENGLAND TO AUSTRALIA: FLIGHT-LIEUT. J. MOIR AND FLYING OFFICER H. OWEN ABOARD THEIR METAL VICKERS "JAGUAR-VELLORE" AIR-FREIGHTER.

Flight-Lieut. J. Moir and Flying Officer H. Owen started from Lympne at seven o'clock on the morning of March 18 in an endeavour to beat Captain Hinkler's record flight to Australia, and in the hope that they would attain their objective in fourteen days at the most, and possibly in twelve days. Their first non-stop flight lasted for ten hours and a quarter. Their machine



THE INTERIOR OF THE VICKERS "JAGUAR-VELLORE" AIR-FREIGHTER: CABIN DIMENSIONS: 12 FT. 10 IN. LONG; 4 FT. WIDE; 4 FT. 10 IN. HIGH— $\frac{5}{4}$ SHIPPING TONS CAPACITY.

is a Vickers "Jaguar-Vellore" air-freighter. Its weight, unladen, is 4692 lb.; its load—pilot, fuel, freight—is 4698 lb.; the cabin capacity is 225 cubic feet—otherwise, $\frac{5}{4}$ shipping tons; and the dimensions of the cabin are: length, 12 ft. 10 in.; width, 4 ft.; height, 4 ft. 10 in. It carries a pay-load of over 8 lb. per h.p., against the former 4 to 6 lb. It is of metal.

"YACHT," LINER, HOME, AND HOTEL: THE FIRST BRITISH TURBO-ELECTRIC LINER.



WITH DETAILS COPIED FROM AN OLD MOORISH PALACE: THE MOORISH VERANDAH-CAFÉ OF THE "VICEROY OF INDIA," WHICH HAS OVERHEAD LIGHTING BY MOORISH LANTERNS.

BY NO MEANS SUGGESTING A SEA VOYAGE! THE FIRST-CLASS MUSIC-ROOM OF THE "VICEROY OF INDIA," WHICH IS IN THE EIGHTEENTH-CENTURY MANNER, AND HAS A PARQUET DANCING-FLOOR.



A CORNER OF THE GEORGE V. DINING-SALOON: A ROOM PANELLED IN WALNUT AND WITH FURNITURE WHOSE COVERINGS ARE COPIES OF OLD NEEDLEWORK AT THE SOUTH KENSINGTON.



AN ENTRANCE TO "A" DECK: A VIEW SHOWING PART OF THE MAIN STAIRCASE AND THE BRONZE DOORS OF THE MUSIC-ROOM; SEEN THROUGH THE ARCH.



IN THE ADAM READING AND WRITING-ROOM: WITH A MANTELPIECE BASED ON AN ORIGINAL AT KEDLESTON, AND CEILING PAINTINGS AFTER CIPRIANI AND ANGELICA KAUFMANN.



IN ONE OF THE CABINS-DE-LUXE, WHICH CAN BE CONVERTED INTO SUITES BY THE OPENING OF SLIDING DOORS: A VIEW SHOWING THE DECORATIVE USE MADE OF RARE WOODS.



IN THE POMPEIAN STYLE: THE FINELY DECORATED SWIMMING-BATH; WITH WALLS EMBELLISHED BY PANELS IN RELIEF, REPRESENTING VARIOUS FORMS OF ANCIENT ROMAN SPORT.

The "Viceroy of India," which ran her acceptance trials last month, was on view to the public last week-end at Tilbury and is to be again on view this week-end, is the latest addition to the P. and O. fleet, and is the first liner constructed in this country which relies on turbo-electric propulsion. Her other chief novelty is that she carries all her first-class passengers in single-berth cabins. Taking her as a whole, she is a remarkable example of the floating home, hotel,

and "yacht." Amongst her features are sixteen private bath-rooms, each attached to two rooms; a fine sports deck; a children's room, with playing space; a Pompeian swimming-bath; and an electric kitchen. She measures 19,700 tons gross. Apart from the service for the propelling plant, which, it may be added, was supplied by the British Thomson-Houston Company, there is a large supply of electricity for working auxiliary machinery in the engine-room and on deck, as well as, of course, for lighting, heating, ventilating, and cooking. "The Viceroy of India" is due to sail on her maiden voyage to Bombay on March 28. As a superb "steam yacht," she will cruise the Mediterranean in June, making a series of trips that are certain to be attractive.

**IN FAIR WEATHER AND FOUL:
SAILING-SHIPS IN CALM OR STORM.**



FOUL WEATHER AT SEA: THE BRITISH BARQUE "INVERCAULD"—A VIEW LOOKING AFT FROM THE FOREMAST, SHOWING DECKS AWASH AND MEN GOING ALOFT TO SHORTEN SAIL AND SO EASE THE HEAVILY LABOURING VESSEL.

aroused by this illustration, in various quarters, that we have decided to give these kindred photographs, which fair weather and foul, as affecting the lives of those aboard the few vessels now surviving from the Age of Sail. view of the recent renewal of the ocean race, held last year, between the four-masted barques "Herzogin Cecilie" and a contest which the former won by eighteen days. This year's race is now in progress, for the "Herzogin Cecilie"

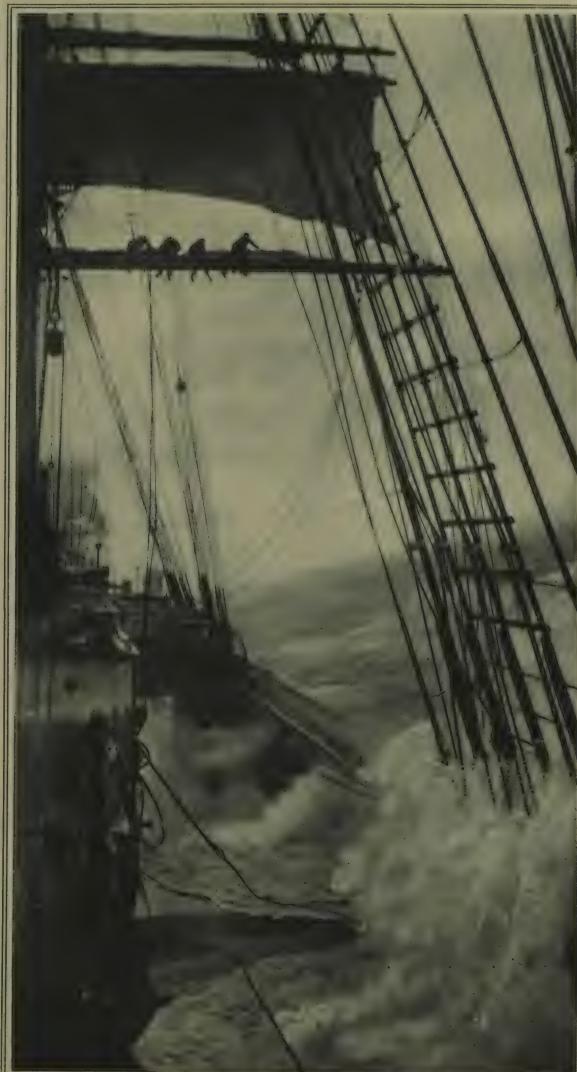


FINE WEATHER, WITH THE WIND AFT: A PHOTOGRAPH TAKEN FROM THE END OF THE SPANNER BOOM, LOOKING FORWARD, IN THE BRITISH BARQUE "GARTHSNAID," A SURVIVOR FROM THE "AGE OF SAIL."

In our issue of December 1 last we reproduced a remarkably dramatic photograph (as a double-page) of a sailing ship rounding the Horn in heavy seas, with men aloft in the rigging at their perilous task of furling sails on a yard-arm. So much favourable comment was illustrated especially the contrast between

for England with 52,000 bags of wheat. This time she has two competitors, the "Beatrice" and the "Lawhill," carrying respectively 36,200 and 58,750 bags of wheat. The voyage of the "Herzogin Cecilie" last year is described in a very interesting book just published (and due for review shortly in our pages), entitled "Falmouth for Orders," by A. J. Villiers (Geoffrey Bles), with many illustrations. The author, who served as a seaman, describes what it is like to be out on a yard-arm in a gale. "The mast sways wildly; the rigging doesn't just 'stay put' there—as they say in America—for you to stroll up, as if it were a ladder: it bangs and slants about, and twists, and writhes, rush, now against the mast, now with a wild swing out over the sea. . . . It all sounds rather terrible. You just go up; you don't think about them."

**CONTRASTS OF THE SAILOR'S LIFE:
ABOARD BRITISH BARQUES AT SEA.**



FOUL WEATHER IN THE "ROARING FORTIES": A CONTRAST ABOARD THE "GARTHSNAID," SHOWING MEN PUTTING EXTRA GASKETS ON THE FORESAIL, WHICH THREATENS TO BLOW AWAY—A VIEW LOOKING FORWARD.

TWO HISTORIC INAUGURAL CEREMONIES: PEACE HOPES AT CANBERRA & WASHINGTON.



THE FIRST OBSERVANCE OF STATE CEREMONY AT CANBERRA AT THE OPENING OF THE AUSTRALIAN PARLIAMENT: LORD STONEHAVEN DRIVING IN PROCESSION IN A CARRIAGE SENT FROM MELBOURNE.

The eleventh Parliament of the Commonwealth of Australia was opened at Canberra, on February 6, by Lord Stonehaven, the Governor-General. Accompanied by Lady Stonehaven, he drove to the Parliament House in a State carriage which had been sent specially for the purpose from Melbourne. It was the first occasion on which State ceremonial had been observed at the

[Continued opposite.]



LORD STONEHAVEN (SEATED ON THE LEFT), GOVERNOR-GENERAL OF AUSTRALIA, OPENING THE ELEVENTH COMMONWEALTH PARLIAMENT: THE SCENE IN THE CHAMBER AT CANBERRA, THE NEW CAPITAL

opening of the Federal Parliament in the new capital. The Speech from the Throne began with an expression of thankfulness at the prospect of the King's recovery, and went on to welcome the opportunity afforded to Australia of becoming an original signatory to the treaty for the renunciation of war as an instrument of national policy.



THE SCENE OUTSIDE THE CAPITOL AT WASHINGTON AT THE INAUGURATION OF PRESIDENT HOOVER: CROWDS IN THE RAIN—A VIEW FROM THE CAPITOL ROOF. Mr. Herbert Clark Hoover took the oath of office, as thirty-first President of the United States, on March 4, on the east front of the Capitol at Washington. The oath was administered by ex-President William Howard Taft, now Chief Justice of the Supreme Court, and the new President then delivered his inaugural address, which (by means of the instruments seen in our photograph of the swearing-in ceremony) was broadcast throughout America and across the sea to Europe.

[Continued below.]



PRESIDENT HOOVER (STANDING, RIGHT) TAKING THE OATH ADMINISTERED BY CHIEF JUSTICE TAFT (STANDING, LEFT): SHOWING MR. AND MRS. COOLIDGE ON RIGHT, AND MRS. HOOVER TO LEFT OF MR. TAFT.



THE NEW "FIRST LADY OF THE LAND" IN THE UNITED STATES: MRS. HOOVER (RIGHT) WITH HER PREDECESSOR, MRS. COOLIDGE, DRIVING TO THE INAUGURAL CEREMONY AT WASHINGTON.

In the course of his address, President Hoover said: "The United States fully accepts the profound truth that our own progress, prosperity, and peace are interlocked with the progress, prosperity, and peace of all humanity. . . . The recent treaty for the renunciation of war as an instrument of national policy sets an advanced standard in our conception of the relations of



THE THIRTY-FIRST PRESIDENT OF THE UNITED STATES: MR. HERBERT HOOVER (RIGHT) DRIVING TO THE CAPITOL, FOR HIS INAUGURATION, SEATED BESIDE HIS PREDECESSOR, MR. CALVIN COOLIDGE.

nations. Its acceptance should pave the way to the greater limitation of armaments, the offer of which we sincerely extend to the world. . . . Peace will become a reality only through self-restraint and active effort in friendliness and helpfulness. I covet for this Administration a record of having further contributed to the advance of the cause of peace."



THE KANGAROO WITH ITS INSIDE AS WELL AS ITS OUTSIDE DEPICTED, IN THE MANNER ADOPTED BY THE ABORIGINES IN THE CASE OF BEASTS THEY USE FOR FOOD: A NATIVE ROCK-DRAWING.

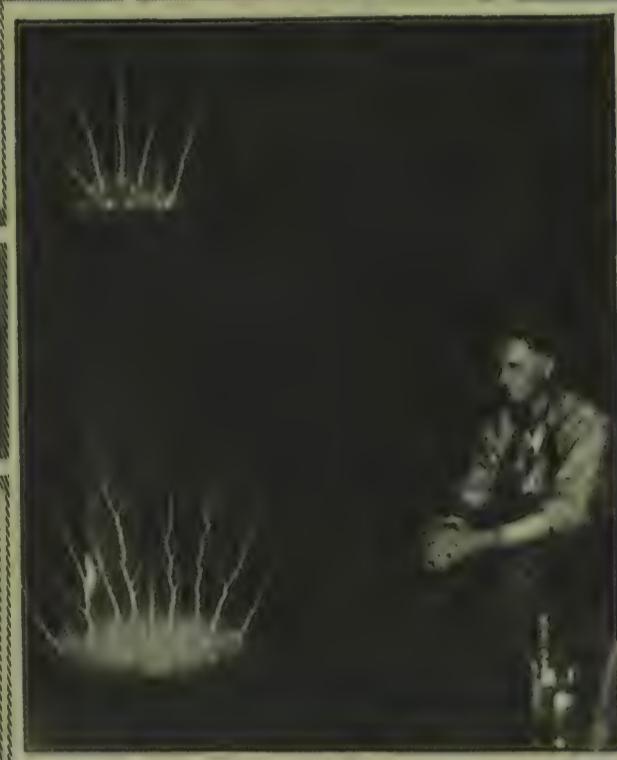
EXPLORING FOR THE CINEMA: IN UNKNOWN, ABORIGINAL AUSTRALIA.



WITH A FISH SHOWING DETAILS OF ITS INTERIOR ECONOMY AND THUS ILLUSTRATING THE NATIVE WAY OF DEPICTING CREATURES WHOSE INTERIORS THEY KNOW, HAVING CUT THEM UP FOR EATING! AN ABORIGINAL CAVE-DRAWING.



BELONGING TO A NOMADIC TRIBE: A MOTHER AND CHILD IN UNKNOWN NORTHERN AUSTRALIA.



"FLASHES" THOUGHT TO HAVE BEEN CAUSED BY STATIC ELECTRICITY: A STRANGE PHOTOGRAPHIC NIGHT-CAMP EFFECT.



THE CHILD WEEPING, IN FEAR OF THE CAMERA: AN ABORIGINAL AUSTRALIAN WOMAN AND HER YOUNGSTER.



USED BY THE NATIVES DURING THE RAINY SEASON, IN PREFERENCE TO CAVES, AND OFTEN DECORATED WITH DRAWINGS OF THE STYLE SHOWN ABOVE: A LONG BARK HUT, IN A NATIVE CAMP.



LEFT BEHIND BY NATIVES FLEEING TO THE HILLS FROM THE EXPEDITION: AN OLD BLIND PARALYSED MAN, FOUND AND FED BY THE EXPLORERS, WHO INDUCED HIS FELLOWS TO RETURN.

There was shown the other day, at the Imperial Institute, the Australian film, "Through Unknown Arnhem Land," taken by the Donald Mackay Exploring Expedition, a fine record exhibited as one of a series of pictures presented monthly by the British Empire Film Institute with the idea of bringing home to Britons the extent, the beauties, and the remarkable features of the Empire. The explorers covered some 1110 miles in hitherto-unknown territory immediately west of the Gulf of Carpentaria, Northern Australia, and photographed not only this "new" country, but aborigines who had never seen a white man in their camps before. Most of the tribes were found to live on the sand-hills, but to resort to caves and to long bark huts in the rainy season. The walls of both caves and huts were decorated with pictures of the kind here shown, in Illustrations Nos. 1 and 2. In connection with these, our readers may care to refer to "The Illustrated

London News" of January 19 last, when other examples of this work were given, from Sir Baldwin Spencer's "Wanderings in Wild Australia." The night-camp effect is believed to have been caused by static electricity. The exposure was made at 8.30 p.m. on May 11, 1928. A Kodak "Ortho," flat, cut film held in a metal sheath was used. There was no lightning at the time of the exposure.

SOME PERSONALITIES OF THE WEEK:



DR. WALTER JAGGER.
Physician to the Duchess of York. With Sir Henry Simson, attended her Royal Highness at the birth of Princess Elizabeth. Served with R.A.M.C. in the South African War, and then practised at Lincoln and at Maidenhead. Came to London fifteen years ago. Died, March 16.



AN OFFICER (FORCED TO LAND NEAR KABUL) WHO WAS A GUEST OF TRIBESMEN: FLT-LT. CHAPMAN.

Speaking in the House at the end of last month, Lord Winterton said: "I am glad to say that the evacuation of the last remaining members of the staff of the British Legation was successfully effected yesterday."

[Continued opposite.]



"THE RANCHER EARL" AND HIS HEIR: THE TENTH EARL OF EGMONT AND HIS SON, VISCOUNT PERCEVAL, ON THEIR ARRIVAL IN ENGLAND.
The ninth Earl of Egmont died in January, at the age of seventy, and has been succeeded in the title by Mr. Frederick Joseph Trevelyan Perceval, a distant cousin, who was born in 1873, and for the past twenty-five years has been a farmer at Priddis, near Calgary, Alberta, Canada. The new peer's heir is fourteen. Lord Egmont sits in the House of Lords as Baron Lovell and Holland.



THE RESCUE OF SIR FRANCIS HUMPHREYS: THE BRITISH MINISTER ON HIS ARRIVAL AT PESHAWAR—WITH THE LEGATION'S UNION JACK UNDER HIS ARM (RIGHT).



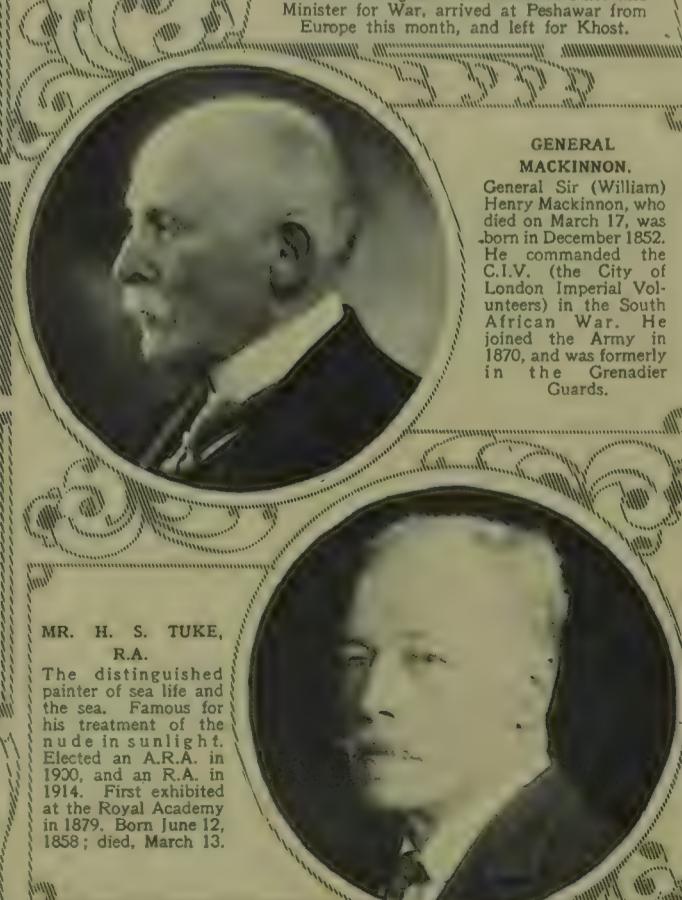
PEOPLE WHO ARE IN THE PUBLIC EYE.



SIR EDWARD OZANNE.
Formerly Bailiff and President, States, of Guernsey. Had been Solicitor-General and Attorney-General. Admitted an advocate of the Royal Court of Guernsey in 1874. Created K.B.E., 1921, when the King visited the Channel Islands. Died, March 15, aged seventy-six.



ON HIS ARRIVAL FROM EUROPE: GENERAL NADIR KHAN, THE FORMER AFGHAN WAR MINISTER, AT PESHAWAR.
Sir Francis Humphrys and Messrs. Best and Gould were the last to be flown from Kabul to Peshawar, which they reached on February 25, and the Minister carried with him the Union Jack from the Legation building.—Flight-Lieut. Chapman made a forced landing near Kabul, and was a guest of the tribesmen until a small aeroplane fetched him away.—General Nadir Khan, the former Afghan Commander-in-Chief and Minister for War, arrived at Peshawar from Europe this month, and left for Khost.

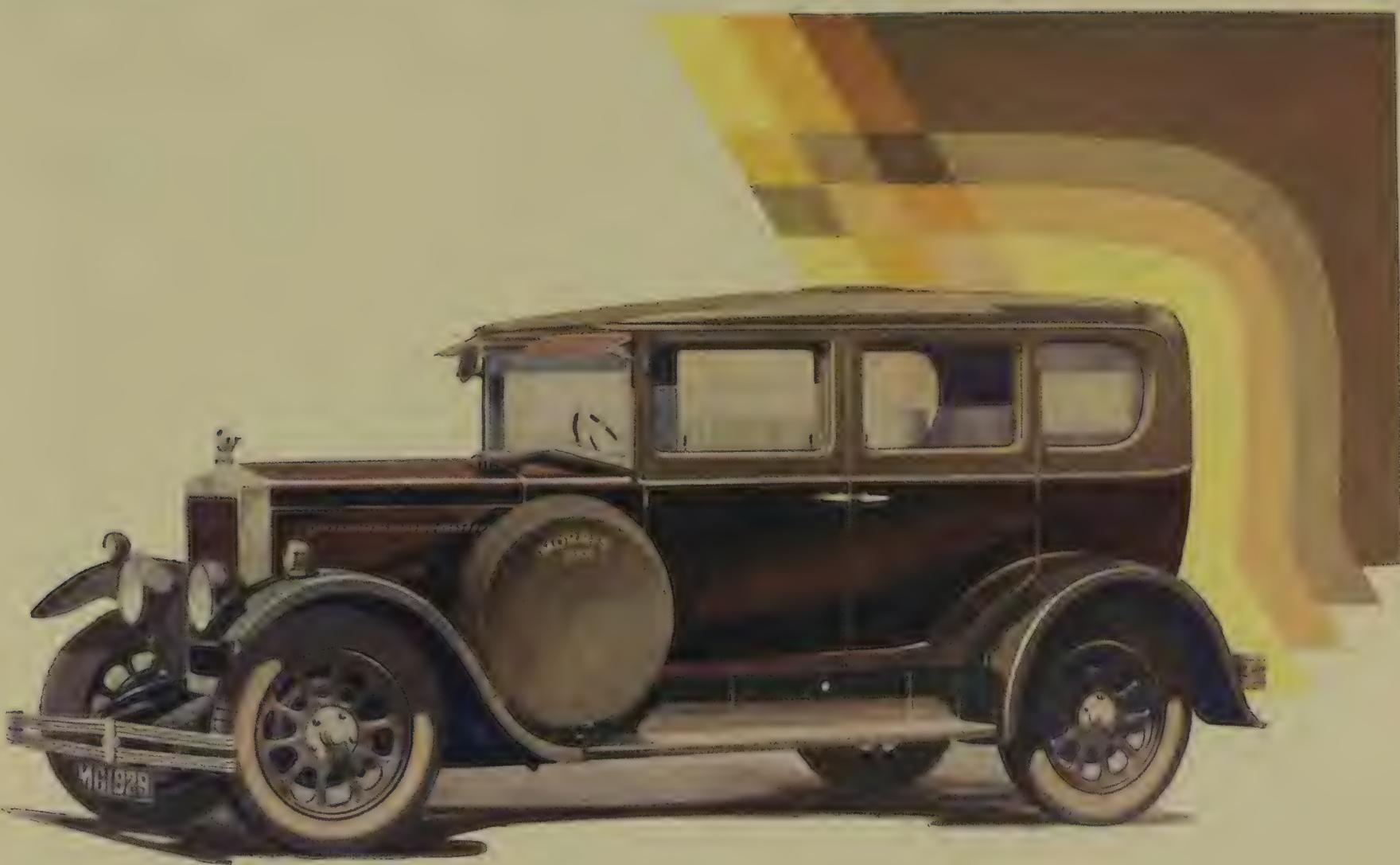


THE RT. HON. STEPHEN WALSH.
Secretary of State for War in the Labour Government of 1924. Born about 1859, and, as a child, "found straying." Worked in a mine at thirteen. Gradually educated himself, and advanced until he became a miners' agent. M.P. for the Ince Division of Lancashire since 1906. Parliamentary Sec. Ministry of National Service, 1917, and to Local Govt. Board, 1917-19. Died, March 16.



MR. H. S. TUKE, R.A.
The distinguished painter of sea life and the sea. Famous for his treatment of the nude in sunlight. Elected an A.R.A. in 1900, and an R.A. in 1914. First exhibited at the Royal Academy in 1879. Born June 12, 1858; died, March 13.

GENERAL MACKINNON.
General Sir (William) Henry Mackinnon, who was born in December 1852. He commanded the C.I.V. (the City of London Imperial Volunteers) in the South African War. He joined the Army in 1870, and was formerly in the Grenadier Guards.



MORRIS

The Morris "Six" gives you a mile-a-minute—(definitely), 20 miles to the gallon—(conservatively), perfect comfort at all speeds—(in reality), and the finest Service in the world—(unquestionably).

In no other car can you buy more reliable or enjoyable motoring.

Coupe £365; Saloon £375, Triplex at slight extra cost. Club Coupe £399. Dunlop Tyres standard.

BUY BRITISH AND BE PROUD OF IT





Gifts In Tune With Spring

Just as Nature gives promise of rich gifts of golden sunshine and beckoning breezes, so a gift of "4711" Eau de Cologne at Easter, with its odour of refreshing fragrance, will be in tune with this Season of the year.

"4711" is guaranteed pure and full strength. Made from the same recipe ever since the year 1792. Of all Dealers in High-Class Perfumes 2/6, 4/9, 8/9, 10/6, 14/-, 15/-, 30/-, 36/- & 56/- per bottle.

Other timely Gifts that will be acceptable:

"4711" Vanishing Cream,
In Pots, 2/- Tubes, 1/-

"4711" Eau de Cologne Cream Soap,
2/- per Box of 3.

"4711" Bath Salts,
In Bottles, 1/6 and 2/6 each.

4711 Eau de Cologne

THE WORLD OF SCIENCE.

"ACQUIRED CHARACTERS."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

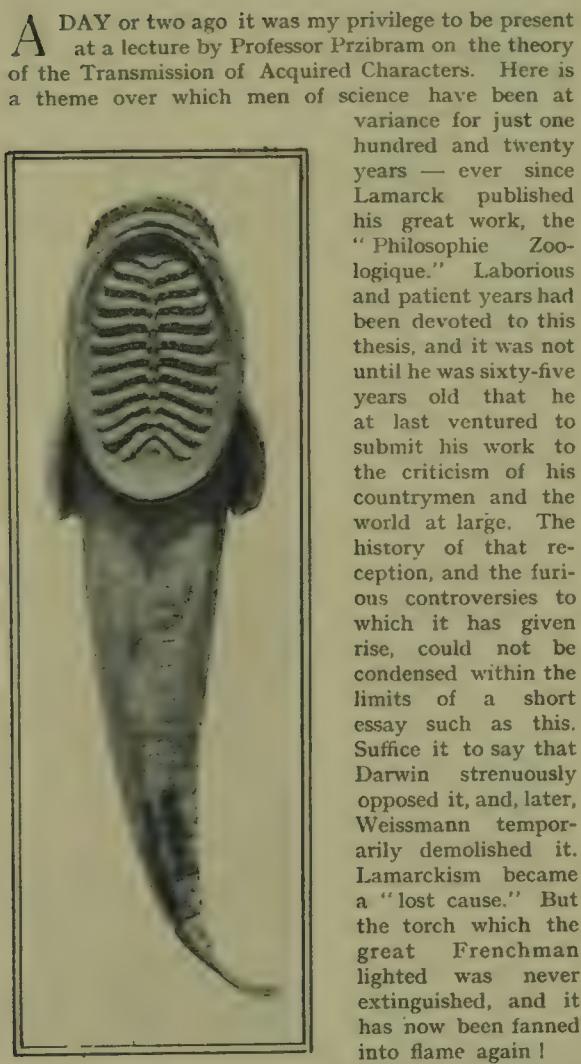


FIG. 1. USED BY NATIVES IN TROPICAL COUNTRIES TO CATCH TURTLES! THE REMORA, SHOWING ITS LARGE AND POWERFUL SUCKER, EVOLVED IN THE COURSE OF AGES FROM THE FIRST DORSAL FIN. The sucker of the Remora is spread over the whole surface of the head, and is extremely powerful: so much so that the natives, in tropical seas, use them to catch turtles. Tying a long cord to the tail, they release their captive in the neighbourhood of a turtle floating asleep at the surface. The Remora at once makes for the underside of the body, and when once it has taken hold, nothing will induce it to let go; and so the protesting turtle is presently hauled aboard!

stuff, but it was written, and must have caused an immense amount of unnecessary pain and doubt. These would-be "guides to parenthood" held that blindness, and the loss of limbs, were "acquired characters"—characters acquired since birth—but that they would, in all probability, if not indeed certainly, be transmitted to offspring! Let it be frankly admitted that they could cite you cases innumerable, recorded by medical men and the breeders of live-stock, of such inheritance of injuries by offspring from their parents. But some men jump at conclusions in the most astonishingly light-hearted way; they have absolutely no critical faculty, and not the slightest ability to sift and weigh evidence.

Weissmann, in his wonderful and most fascinating "germ-plasm" theory, smashed these records beyond all hope of recovery. He seemed, indeed, to have shown, once and for all, that all living bodies are composed of two substances, which he called the "germ-plasm" and the "somato-plasm." The latter gives rise to the individual, which we call a man or a horse or a butterfly as the case may be, and each of such individuals contains within it a minute portion of "germ-plasm," from which, in due course,

new individuals would arise under suitable conditions. Hence, nothing which could happen to the individual could possibly affect the germ-plasm. The individual, in short, is the product of the germ-plasm, and not vice-versa. New species, orders, and groups of animals—and plants—came into being by reason of the fact that this germ-plasm was unstable, and given to "breaking-out" in different directions, producing individuals differing in various degrees, often imperceptible, from their parents. When these differences gave the individual an advantage over others, they replaced them; where such variations took an unfavourable turn, they led to the extermination of that particular type of individual. For long years this view held the field; and, as a consequence, Lamarckism was pronounced to be as dead as some tell us is Darwinism. But the funeral orations are premature!

Lamarckism bids fair to take on a new lease of life. For myself, I do not share the enthusiasm of the "Neo-Lamarckians." I am quite unconvinced by their evidence. But they have my sympathies. I hope to live to see a "revised" Lamarckism. I, too, believe that "acquired characters" can be, and are, transmitted. But where the Neo-Lamarckian by experiment in a few months or sometimes a year or two triumphantly produces "proofs" of such transmission, I want a million years, more or less, to attain the same end!

Let me take two out of a possible thousand cases, to illustrate what I mean by "acquired characters."

The adjoining photograph (Fig. 2) is that of one of our common British fishes, known as the lump-sucker. Its skeleton is but very imperfectly ossified, and the body is scaleless and covered with large, bony tubercles. But the point of interest for us here lies in the fact that the ventral pair of fins, answering to the hind-limbs of land-animals, are here fused together to form a great, round, and powerful sucking-disc, capable of holding tightly to the surface of any solid object on the sea-floor on which the creature

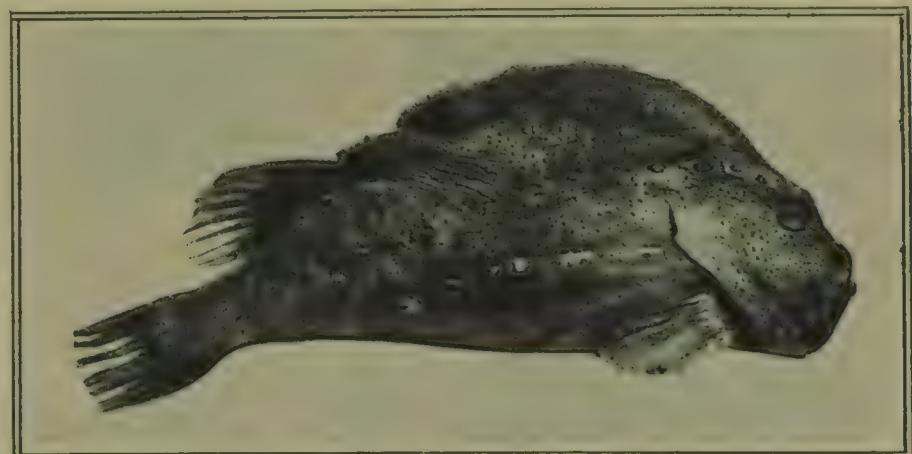


FIG. 2. THE LUMP-SUCKER: A BRITISH FISH THAT HAS DEVELOPED AN "ACQUIRED CHARACTER" (A SUCKING-DISC) IN THE COURSE OF THOUSANDS OF YEARS.

Our common Lump-sucker is the largest member of a number of species, forming several distinct genera, attaining to a length of two feet or more. The male makes pits in the sand, in which the female lays her eggs, and leaves them to the male to guard. Later the young attach themselves to his body by their suckers.

may desire to rest. Its shape is shown in the lower photograph (Fig. 3). It will be found in a still simpler form in some of the gobies—small fish commonly to be found in rock-pools round our coast. How did this strange adhesive disc come into being? Place a goby in a small glass bottle with some fresh sea-water, and watch it. You will notice that, when at rest, these fins are spread out and closely pressed against the bottom of the bottle, and, by forcing the water from this area of the body, they effect a strong hold on the bottom of the vessel. The persistent performance of these activities, by every individual of the species, throughout its whole lifetime and for countless generations, sets up and maintains a stimulus which begets a response on the part of the tissues affected. By infinitesimal increments, each generation enlarges on this modification. By the persistent performance of this habit of "clinging," a new fashion in the form of the pelvic fins is "acquired." The lump-sucker has gone on improving on this acquisition till the present structure has come into being—a process of thousands of years.

A still more remarkable sucker is found in the remora (Fig. 1), wherein the first dorsal fin has been modified out of all recognition. The original erectile rays, standing up like a row of spikes, connected by a membrane stretched between them, have split vertically; each half has become folded transversely across the body, while corrugations of the skin have developed to complete the power of adhesiveness. Therewith the creature attaches itself to the bellies of sharks and other fish, or to the bottoms of ships, and so is carried about to fresh feeding-grounds, without further effort than just "holding tight." The evolution of this remarkable organ began, probably, when the ancestors of the remora took to following close under the bodies of slowly-moving fish. They probably established contact by gently forcing the tips of the fin-rays against the body under which they swam. The persistent stimulus to the tips of these spines begat a gradually increasing response, till, after countless generations, the "sucker" was "acquired."

I am more than a little afraid that the examples I have cited have been too condensed to be easily grasped; and on this account I propose to refer to this theme again, for it is one of importance to us all.



FIG. 3. THE "SUCCING-DISC" OF THE LUMP-SUCKER: A FORMATION RESULTING FROM THE FUSION OF THE VENTRAL PAIR OF FINS — A PROCESS DEVELOPED THROUGH COUNTLESS GENERATIONS.

This sucker is formed by the fusion of the two ventral, or pelvic, fins, answering to the hind-limbs of land-animals. They have come to form a great circular disc, near the periphery of which will be found a more or less distinct and continuous ring of small, oval discs, giving additional adhesiveness.

VENUS LATELY AT HER BRIGHTEST: THE PLANET'S PHASES AND LANDSCAPE.

DRAWINGS BY LUCIEN RUDAUX, FROM SCIENTIFIC DATA.



SUCCESSIVE PHASES OF VENUS (LEFT TO RIGHT) ON FEBRUARY 7, MARCH 18, AND APRIL 1: THE PLANET AS IT APPEARS (THROUGH AN ASTRONOMICAL TELESCOPE) WHEN IT APPROACHES THE EARTH AND SEEMS TO INCREASE IN SIZE.

THE recent phenomenon illustrated opposite lends a topical interest to the above studies of Venusian phases and landscape. Writing a fortnight ago, M. Lucien Rudaux, who made the drawings, said: "The brilliancy of Venus will increase until it reaches its maximum on March 18; but then the planet will appear less high above the horizon, and it will disappear in April. This displacement can be explained by following the relative motions of Venus and of the earth, planets which traverse their orbits at unequal speed. Venus, more rapid because nearer to the sun, moves at the rate of 34.6 kilometres a second; the earth, less hurried, traverses 29.5 kilometres in the same time. The various positions thus occupied by Venus in relation to us and the sun, which [Continued below.]



SUNSET ON VENUS: A STRANGE DISTORTION OF THE SUN, THROUGH ATMOSPHERIC REFRACTION, AS IT WOULD PROBABLY APPEAR TO AN INHABITANT OF THE PLANET AN IMAGINARY VENUSIAN LANDSCAPE.



DIMENSIONS OF THE SOLAR DISC AS SEEN FROM VENUS (BELOW) AND FROM THE EARTH (ABOVE).



THE EARTH AND HER "SILVER SISTER WORLD": COMPARATIVE DIMENSIONS OF OUR GLOBE (BELOW) AND OF THE PLANET VENUS (ABOVE).



EARTH AS "A POINT OF PEACEFUL LIGHT" SEEN FROM VENUS: OUR GLOBE THE ONLY STAR THAT SHINES BRILLIANTLY IN THE PLANET'S NIGHT SKY, WHICH CAN NEVER BE CLEAR OWING TO THE CLOUDY ATMOSPHERE.

Continued.

gives it light, make the illuminated part of its globe more or less in perspective under phases similar to those of the moon. On February 7, the planet had its greatest distance from the sun, being separated from it by about 107,000,000 kilometres. On March 18, it will only be 65,000,000 kilometres away from our eyes, and will attain its greatest brilliancy, a condition due jointly to its distance and the magnitude of the phase. On April 20, when it has become invisible, it will pass between the earth and the sun, and will be reduced to a distance of only 43,000,000 kilometres. But what would especially strike a human visitor to

Venus would be the peculiar character of the Venusian landscape. Owing to the quality of the atmosphere, and of its density, nearly double that of ours, the surface would appear to be shrouded in a continual mist. If the sun were visible through the atmospheric disturbances attenuating its radiation, it would show itself as a relatively enormous disc on account of its lesser distance. Knowing what we do of the effects of atmospheric refraction and how they alter the solar disc on the horizon, we can imagine that, through the dense atmosphere, such effects are exaggerated on Venus, and give to the sun the strangest of outlines."

THREE PLANETS WITH THE MOON: A RECENT AND RARE PHENOMENON.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS," BY SCRIVEN BOLTON, F.R.A.S. (COPYRIGHTED.)



Scriven Bolton del.

A CELESTIAL SPECTACLE SELDOM SEEN: VENUS, JUPITER, AND MARS IN CONJUNCTION WITH THE MOON.

The above picture represents a spectacle which occurred on the evening of March 14, and which will live long in the memory of many of those who were fortunate enough to witness it. Only on rare occasions can three planets and the moon be seen adorning the western sky. The dazzling silvery light of Venus, known to the ancients as Hesperus, and to the Romans as the goddess of love, far outshone Jupiter, the primrose-hued giant of the Solar System; while higher in the heavens appeared ruddy-faced Mars, the Roman god of war. The crowning addition to this trio was the three-day-old silver orb of night, reflecting an ashen earthlight, an appearance known "as the old moon in the new moon's

arms." Venus is now at its greatest brilliancy. It is, in fact, nine times brighter than Sirius. Its light is so intense as to cast a shadow, and may be likened to an early dawn. Its crescent-shaped appearance, even in a field-glass, is very beautiful. It will continue to approach Jupiter until the 29th, when the two planets will be closer together even than now. In order to solve the vexed problem of the length of the Venusian day, several astronomers are now assiduously engaged in a close scrutiny of the planet. The results are awaited with interest. Similar observations were conducted two years ago, when a rotation period of about seventy hours was suggested.



A Mentor for the Home-Making Collector.

Mr. Herbert Cescinsky's Book, "The Old-World House," Reviewed by Frank Davis.

ONE often meets collectors who make the proud boast that books are useless, and that they have achieved their knowledge—such as it is—solely by seeing and handling thousands of pieces of furniture. In one case in a hundred the claim is true; but this minority is composed of men who have either

writing for the man who does not pretend to expert knowledge, but who can appreciate a house mellowed by time and wishes to furnish it in good taste. In an engaging and modest preface—all the world knows he is a man whose advice is sought by collectors of great acumen—he disclaims any attempt to dictate a policy for the forming of a museum: his concern is not so much with rare pieces as with the shaping of a home. He considers furniture mainly from its decorative side. "Better a good fake," he says, "than a bad original." He insists throughout upon the beauty of sound, honest craftsmanship. His hero is the worker in wood, nurtured in a fine tradition, untouched by the machine-made rules of commercialism. His villains are, first, Henry VIII., who destroyed the monasteries, and, with them, the craftsmanship of the fourteenth and fifteenth centuries; secondly, the nineteenth-century worthies who thought that the factory system was preferable to sound design and individuality.

Mr. Cescinsky is readable, he is stimulating, and he can hit hard upon occasion. One can consequently disagree with him enthusiastically—but not often. He knows so much. Impossible to catch him out upon facts. The remark on page 83 that the Pepysian "library and book-cases are now in Magdalen College, Oxford," instead of Magdalene College, Cambridge, is obviously a slip. One can quarrel with him only on questions of taste and interpretation—and even there he disarms criticism by saying that matters of taste are things which must be left to the individual. "One is not obliged to swallow every idea *en bloc*."

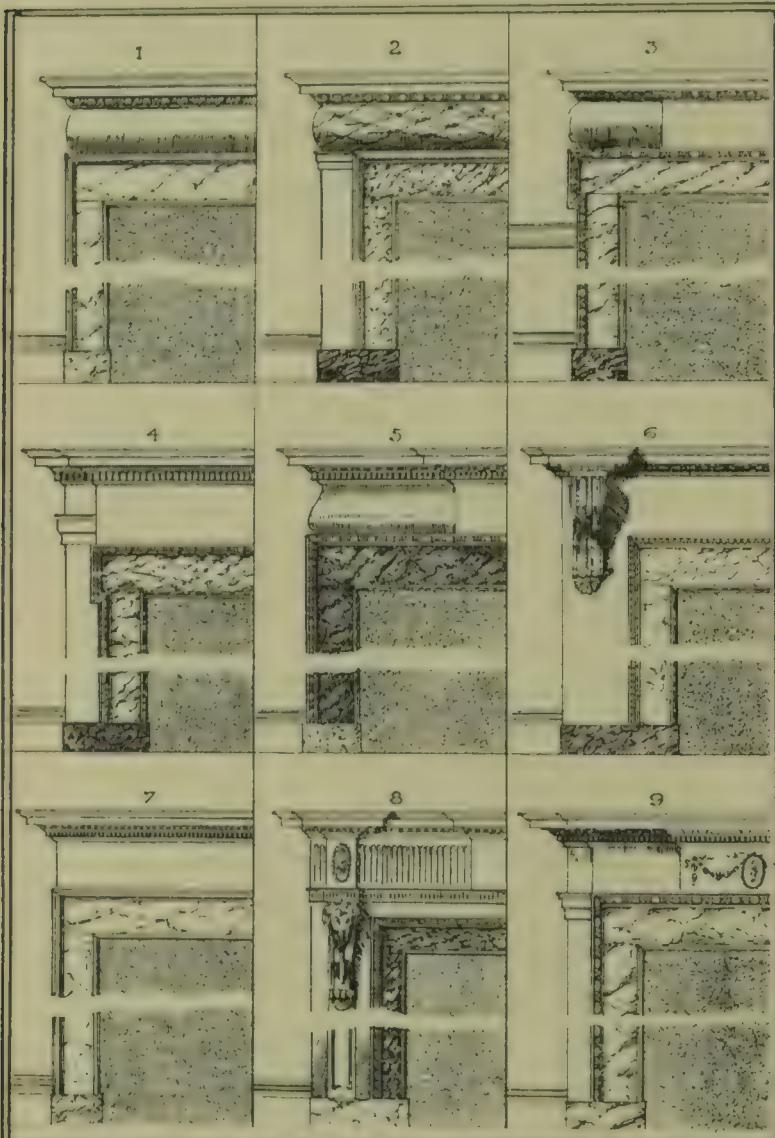
Let us, then, repudiate the suggestion that "one can, if so disposed, almost make a dado of these seventeenth-century cheats round a room without the appearance of overcrowding." Let us hint that the following passage is too severe. The close of the eighteenth century "witnessed a degradation of fashion and of taste in furniture and decoration which extinguished all the finer traditions which had gone before. The 'classical' atrocities of Hope and the absurdities of the 'English Empire'—a blind worship of a style inseparably associated with England's most formidable antagonist—paved the way for the artistic depravity of the nineteenth century. The establishment of the French Directory marks the close of the

golden age of English Furniture, and to go beyond this date would only be to describe and illustrate examples which are monuments to our lack of taste, and which can be described as furniture only by the straining of a definition to the breaking point." This is surely more than severe; it is savage. More than one pleasant piece of furniture was made after 1800, and more than one monstrosity before. I was recently shown a noble panelled room dating from about the year 1680. The owner admired it, but he was especially proud of two dreadful additions made about 1740 by William Kent. These consisted of two gilded mirrors above marble-topped tables supported by gilded eagles. We should call that vandalism if anyone attempted a similar sacrilege to-day; when Kent is responsible, we are expected merely to admire.

But, if it is possible to disagree with Mr. Cescinsky's views on questions of this character, it is impossible

to have anything but admiration for his profound knowledge of wood as such and the technicalities of cabinet-making. Indeed, his use of technical terms, though inevitable, may perhaps puzzle the amateur of modest means for whom he is writing. I doubt, for example, whether the expressions "modillion cornice," "a rebated bolection moulding mitred round the opening" are very helpful in the circumstances.

But that does not alter the fact that these two volumes are crammed with sound knowledge. The author not merely sees the outside of a fine piece; he knows by actual experience exactly how it is built up, what sort of tools must be used, and—almost—how long it takes to make. He is, in short, the most practical of experts. In this connection the reader will find the three chapters on marqueterie, lacquer, and eighteenth century and modern polishes especially illuminating. A final section is devoted to an alphabetical list of woods used in English furniture, and this section may be described as a model of compactness and accuracy. The illustrations, which are very numerous, have been admirably chosen to show the development of the various types, and are well printed.



SIMPLICITY IN MANTELPIECES—THE "FOCUS-POINT" OF A ROOM: NINE DESIGNS WITH THAT QUALITY, EXCEPT ONE FROM AN ADAM ORIGINAL.

"A good mantelpiece," writes Mr. Cescinsky, "should always be simple; elaboration is undesirable, even though this is the focus-point of the room. The shelf should not have a large projection; if a broad shelf be desired, then the entire mantel should be boxed out from the wall face. Nine designs of mantels are illustrated here, all simple, except possibly No. 8 which is from an Adam original. I have shown no such thing as an overmantel, as, to me, this article hardly exists outside of a Victorian lodging-house of the lower grade.

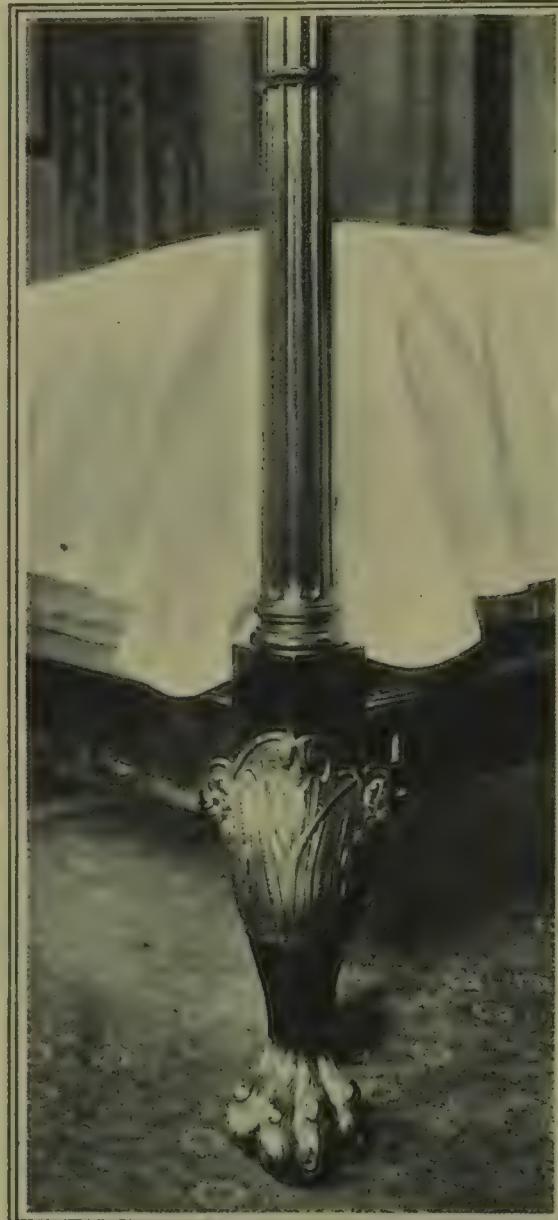
All the models shown here are intended for painting."

Both Illustrations reproduced from "The Old-World House." By Herbert Cescinsky. By Courtesy of the Publishers, Messrs. A. and C. Black.

made a life-business of dealing in fine things for profit or of amateurs who have had unlimited time upon their hands.

For the rest of us, the remaining ninety-nine, to whom collecting is a pleasant hobby amid a host of other pursuits, books are essential. They will not save us from mistakes, but they will direct us in the right path. They give us standards of comparison in readily accessible form, and when, as must often be the case, we find ourselves in violent disagreement with their authors, we are compelled to search our memories and to tabulate the facts as we see them in order to arrive at a just conclusion—all of which is an excellent mental exercise and a sovereign remedy against the mere acceptance of the traditional humdrum routine of the average collector.

In these two handsome volumes—"The Old-World House." By Herbert Cescinsky. Copiously illustrated (A. and C. Black; £3 10s.)—the author is



THE CABRIOLE LEG OF CHIPPENDALE'S FRENCH PERIOD: AN EXAMPLE TOO HEAVY FOR THE BED-POST ABOVE.

"The cabriole," writes Mr. Cescinsky in the book here reviewed, "is used in many ways at this period (*i.e.*, the later, or 'French' period of Chippendale and his school) other than for the legs of chairs and tables. A true cabriole leg, to be effective, should have the appearance of carrying a superimposed weight. . . . Here it is shown as a finish to a bed-post, but, while finely carved, with the bold character which distinguishes the best work of this period, the general appearance of the heavy leg with the delicate fluted post above is somewhat unfortunate. . . . If our collector acquire a single bed-post, keep it as a museum specimen, but do not add a tripod and a tray-top and torture it into a vase-stand."

THE VOGUE FOR THE ANTIQUE: ART TREASURES OF GREAT PRICE.

BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.



1. FROM THE SAME £8400 SUITE OF QUEEN ANNE WALNUT FURNITURE AS THE SETTEE SHOWN IN NO. 2: ONE OF SIX CHAIRS.



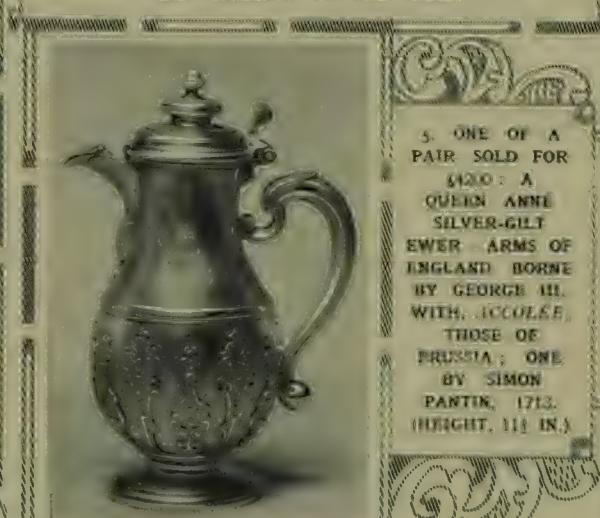
2. FROM A SUITE SOLD FOR £8400: QUEEN ANNE WALNUT FURNITURE (UPHOLSTERED IN SOHO TAPESTRY) A SETTEE WITH A MEDALLION OF POULTRY, AND PARROTS AT THE SIDES.



3. ONE OF SIX SOLD FOR £1600: A GILT FAUTEUIL UPHOLSTERED IN GOBELINS TAPESTRY WITH SUBJECTS FROM ESOP'S FABLES.



4. ONE OF A PAIR SOLD FOR £3300: A CHARLES II. SILVER-GILT SIDEBOARD DISH, 1664. ARMS OF BROWNLAW IMPALING PULTENEY. (DIAMETER, 18 IN.)



5. ONE OF A PAIR SOLD FOR £1200: A QUEEN ANNE SILVER-GILT EWER ARMS OF ENGLAND BORNE BY GEORGE III. WITH, ACCORDING TO THOSE OF PRUSSIA; ONE BY SIMON PANTIK, 1713. (HEIGHT, 11½ IN.)



6. ONE OF A PAIR IN A SET SOLD FOR £4700: A WILLIAM III. SILVER-GILT TAZZA MADE BY BENJAMIN PYNE IN 1698. (DIAMETER, 12½ IN.)

7. SOLD FOR £751 17s. 6d.: A CHARLES II. SWEET-MEAT BOX AND COVER, SCROLL FEET, 1666. (7½ IN. WIDE.)



8 AND 9. SOLD FOR £1800: A SILVER-GILT MACE, OAR-SHAPED, WITH THE ARMS OF BOSTON AND DATE 1725, AND ON THE REVERSE (LOWER VIEW) THE ROYAL ARMS, TUDOR ROSE, THE CYpher "E.R.", A SHIP AND ANCHOR; BY BENJAMIN PYNE, 1725.



10. PART OF A SET SOLD FOR £2000: SIX PIECES FROM A CHARLES II. TOILET SERVICE, BOLDLY EMBOSSED AND CHASED, BEARING VARIOUS DATES FROM 1659 TO 1667, FROM THE BROWNLAW COLLECTION.



11. SOLD FOR £5460: A SET OF THREE CHINESE VASES AND COVERS AND A PAIR OF BEAKERS, YUNG CHING PERIOD; FROM LORD CRAWFORD'S COLLECTION, FORMERLY IN THE ERCOLANI PALACE AT BOLOGNA. (HEIGHT, 35 IN. AND 26 IN.)

We illustrate here some of the most outstanding pieces that realised remarkable prices in sales held recently at Christie's on two successive days. On March 13 was dispersed Lord Brownlow's collection of fine old English silver, which he inherited from his ancestors. "The interesting heraldry with which much of it is engraved (said a note in the catalogue) shows its descent from the various branches of the family. The earliest pieces in the collection are the fine pair of silver-gilt dishes (one shown in illustration No. 4 above) bearing the arms of Sir John Brownlow (1594-1679), first and last Baronet of Belton, and the builder of Belton House. . . . Dating from the closing years of the seventeenth century,

and throughout the eighteenth century, there are pieces of plate which originally belonged to the successive owners of Belton, many of whom in their day filled important offices of State." The total sum realised by the Brownlow silver was no less than £34,659. The sale on the following day (March 14) comprised old English and French furniture, the property of Lord Brownlow and other owners, and some Chinese porcelain and old Brussels tapestry that belonged to the Earl of Crawford and Balcarres. This second day's sale produced in all £56,909. The highest prices on this occasion were paid for three of the four lots from Lord Crawford's collection, including the Chinese vases and beakers shown in No. 11.

Fashions & Fancies

COLLARS AND CUFFS OF LYNX—FLARING GODETS—SPRING FLOWER COLOURS—THE RETURN OF THE REDINGOTE.

A New Ensemble.

An interesting innovation in evening ensembles came into being at the recent Paris showings. Because it is destined to fill a very real requirement of the busy woman, whose hours are often so well filled that she cannot spare the time to return home to change her clothes between tea and dinner, it is certain to meet with success. It takes the form of an elaborate fur-trimmed coat, either in black or in some rich colour suitable for afternoon wear. Often there is a certain amount of fulness below the waist, flared godets lending grace to the outline. Huge collars and cuffs of lynx add to its sumptuous appearance. Below it is worn a dress to match, subtle draperies creating the fashionable hemline of the moment. A coatee with long, tight sleeves ties with a sash at the waist and the neck, and when it is removed a sleeveless evening dress is revealed. Thus is combined an admirable ensemble for important afternoon functions, and one that is equally correct for dinner or club wear.

Dance Dresses for the Jeune Fille. This season the great dressmakers have excelled themselves in the making of evening frocks for the very young. Fortunate

indeed will be the débutante whose coming-out dance takes place within the next few months, for no girl could help looking her best in the charming styles which are to be the vogue. Net and tulle are vastly favoured fabrics, white and the soft shades of spring flowers receiving Fashion's most gracious smiles. Modified robes-de-style are fascinatingly demure. Lelong has designed a charming model in pure white net, over a foundation of taffeta. The

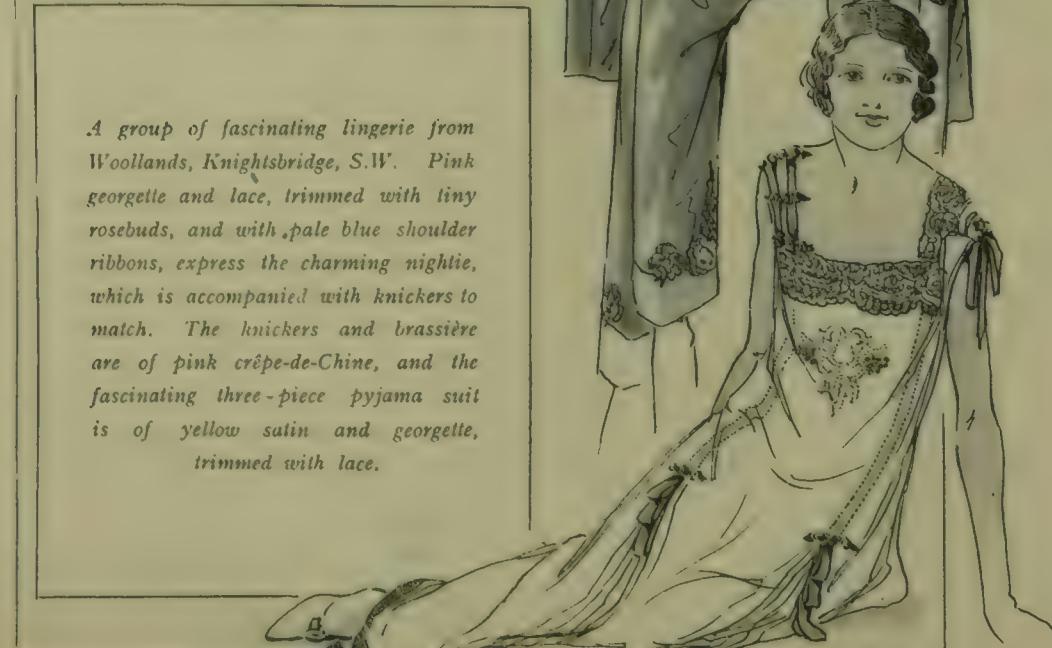
simple bodice has a round neck, and is absolutely untrimmed. The very full skirt, which dips at the back, has bands of taffeta encircling it, and there is a wide, swathed band round the waist. Another dress is reminiscent of a floating blue cloud. Layer upon layer of tulle composes the fantail skirt, through which gleams a curved band of pink faille. Two crescent-shaped empiècements of pink stress the oval line of the neck, and a large bunch of pink violets is laid against the waist.

Evening Coats are Original.

Versatility is the keynote of the evening cloaks and coats this spring. Almost it would seem that it does not matter what one decides to wear so long as the material is exquisite and the colours are wonderfully blended. There are those who will seize a large square in shadow tissue, quite plain, relying solely upon the perfection of its design for its effect. This they will wrap about themselves, two ends being allowed to fall loosely round the shoulders and down the front. The square is then draped closely round the body, being clasped just below the waist. When fur is used, it appears lavishly in the form



A group of fascinating lingerie from Woollards, Knightsbridge, S.W. Pink georgette and lace, trimmed with tiny rosebuds, and with pale blue shoulder ribbons, express the charming nightie, which is accompanied with knickers to match. The knickers and brassière are of pink crêpe-de-Chine, and the fascinating three-piece pyjama suit is of yellow satin and georgette, trimmed with lace.



Two charming new tea-gowns from Marshall and Snelgrove's, Oxford Street, W. The one on the left is of black-and-gold metal georgette, and the other, with wing sleeves, of blue-and-gold brocade.

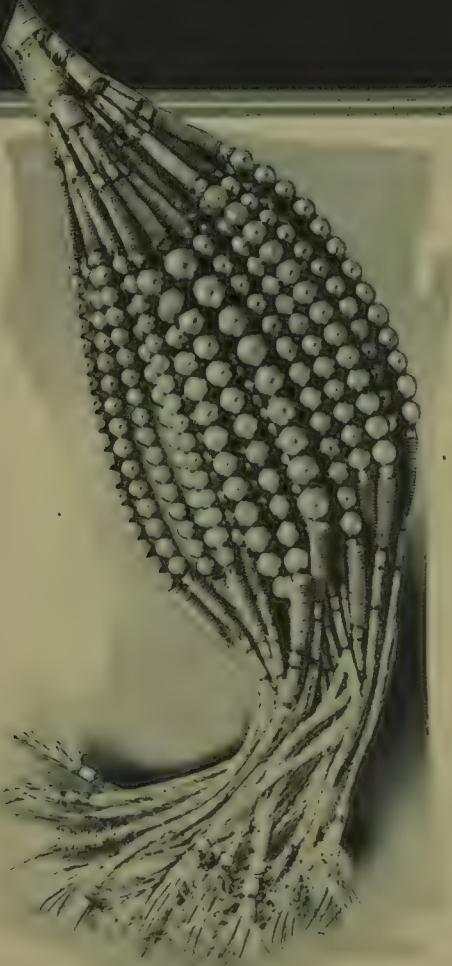
of huge Medici collars. There may be large cuffs which reach to the elbow, or, as a contrast, narrow bands of material may finish the sleeves. Geometrical patterns in vivid-hued georgette are splashed on coats of black velvet, the edges being embroidered in tinsel threads. A lining of georgette completes the scheme. Perhaps the most striking of the new modes is that which is an adaptation of the redingote. Made in brocade, with a closely fitting top and narrow sleeves, a flared hem curves downwards at the back, springing from below the hips, and sweeps upwards in a series of godets across the front.

A Truly Feminine Garment.

There is something peculiarly English about the tea-gown, for it is a type of garment which suits to perfection the gracious charm of our women. It never follows slavishly the laws of fashion, and it provides an ideal outlet for the expression of individuality. Sketched on this page is a copy of a very lovely French model. It is called Marquita, and is made of blue-and-gold brocade. The graceful wing sleeves are of blue ninon. A flared godet in the front and a two-pointed train at the back add distinction to the flowing skirt. The second gown is of metal georgette, patterned in gold and silver on a black ground. A design in steel beads and yellow diamanté outlines the waist. The cleverly draped skirt forms a narrow train and dips towards the front and the back. They both come from Marshall and Snelgrove, Oxford Street, where there are always to be found many others which have arrived post haste from Paris.

New Notions in Lingerie.

The new spring lingerie effectively turns one's thoughts away from dull, cold days and inspires visions of sunlit gardens filled with joyous flowers. For one thing, the colours are so delicate and fresh. And, for another, exquisite embroidery vies with lace in many garments, and so posies of forget-me-nots and rosebuds bloom everywhere. These are expressed in shaded ribbons or silk threads, and appliqués of lace or contrasting-hued georgette are pleasing. Lace yokes sometimes have metal threads woven into them, and the vogue for one-sided effects has invaded the domain of nightdresses, many of which have one shoulder-strap only. Pink georgette and lace, adorned with pale blue ribbons and tiny rosebuds, expresses the nightgown and knickers sketched on this page. The knickers and brassière are of pink crêpe-de-Chine and the three-piece pyjama suit is of sunny yellow satin and georgette trimmed with lace. They come from Woollards, of Knightsbridge.



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CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

MALPRACTICE BY THE PRECEPTOR.

The following short affair is not a "coffee-house skittle," but a game played in the Championship of the City of London Club. It was sent to us by Mr. J. Walter Russell, the Honorary Secretary of the C.L.C.C., and though we do not consider it a fair specimen of the play of Mr. Goldstein, one of the strongest English amateurs, it is amusing to find such an expert as the co-Editor of "Modern Chess Openings" walking into a trap at the ninth move.

(English Opening.)

WHITE	BLACK
(M. E. Goldstein.)	(E. G. Sergeant.)
1. PQB4	PK4
2. KtKB3	KtQB3
3. KtB3	Bb3
4. PkKt3	Bb3

"Modern Chess Openings" gives here: 4. — PkKt3 for Black.

5. Kt x P?

White tries a kind of Four Knights' variation, but only succeeds in totally exposing his King. His KP being unmoved makes all the difference.

WHITE	BLACK
5. BxPch	
6. K x B	Kt x Kt
Black has already a won game.	
7. PK3	PQ4
8. P x P	Kt x P
9. Kt x Kt	Q x Kt
10. PQ4	KtKt3!

Not, of course, 10. — Q x R,

SOLUTION OF PROBLEM NO. 4043.—By C. CHAPMAN (MODDERFONTEIN).

[2R5; bKBP4; 2pp4; 3bp3; S2pQ3; 3P4; R7; 2K5—mate in three.]

Keymove—QRQR8 (Ra8).]

BLACK	WHITE	BLACK	WHITE
1. K x R	2. PQ8(Kt)	2. B x R	3. Q x BP
1. K x B	2. PQ8(Q)ch	2. Other	3. KtKt6
1. KR3	2. KtB3ch	2. KtKt2	3. QQB8
1. BQKt or BKt3	2. PQ8(Q)	2. B x R	3. Q x BP
1. PB4	2. Q x Bch	2. KtKt2	3. R x B
1. B x Q	2. R x Bch	2. PB4	3. Q x QB
1. BB4	2. Kt x Bch	2. Other	3. QB8 or Q x KB
1. QB other	2. PQ8(Kt)ch	2. K x B	3. PQ8(Q)
		2. KR3	3. QB6
		2. K x R	3. KtB5
		2. P x Kt	3. RR7
		2. K x B	3. PQ8(Q)
		2. K any	3. Q x B

Mr. Chapman's fine three-er is certainly the most difficult problem we have published for some time. On the whole, our solvers have tackled the task in fine style, though one or two have missed some of the complicated variations. This problem does not exhibit the "pure" mates which characterise the fashion in three-movers, but it is highly strategical, and has provided our readers with plenty of mental exercise. "A tough nut" is the general verdict, and one solver calls it "diabolical."

ANSWERS TO CORRESPONDENTS.

CHAS. WILLING (Philadelphia).—Thank you for cuttings; glad you have rejoined.

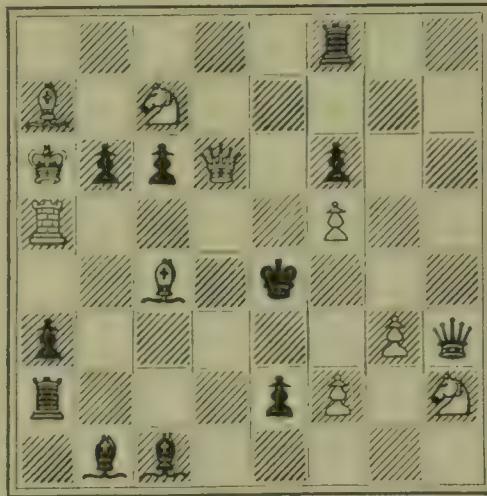
REV. W. SCOTT (Elgin), J. DAWSON (Exmouth), and ANTONIO FERREIRA (Porto).—You have overlooked the defence 1. — Px B in No. 4044.

E. G. B. BARLOW (Bournemouth).—It is astonishing how opinions vary about the difficulty of finding key-moves; we note your remark about No. 4044, but see above.

H. RICHARDS (Brighton).—As you say, game-problems are less polished, but also less artificial. One of the problems the Chess Editor had to tackle in writing the music to the Chinese play "The Circle of Chalk," was to set the "Scholar's Mate" to music!

PROBLEM NO. 4045.—By A. J. FENNER (TONBRIDGE).

BLACK (11 pieces).



WHITE (10 pieces).

In Forsyth Notation: 5r2; BtS5; KppQrp2; R4P2; 2B1k3; p5Pq; r3pPrS; rbb5.

White to play, and mate in two moves.

CORRECT SOLUTION OF PROBLEM NO. 4040 received from R. E. Broughall Woods (Northern Rhodesia); of No. 4041 from Chas. Willing (Philadelphia) and Victor Holtan (Oshkosh); of No. 4042 from Chas. Willing (Philadelphia), J. W. Smedley (Brooklyn), R. L. O'Brien (Folkestone), Senex (Darwen), John Hannan (Newburgh, N.Y.), R. B. Cooke (Portland, Me.), Chas. H. Battley (Prov., R.I.), and J. M. K. Lupton (Richmond); of No. 4043 from A. Edmeston (Llandudno), Chas. Willing (Philadelphia), J. M. K. Lupton (Richmond), E. Pinkney (Driffield), Antonio Ferreira (Porto), and Julio Mond (Seville); of No. 4044 from E. J. Gibbs (East Ham), H. Burgess (St. Leonards), A. Edmeston (Llandudno), E. G. B. Barlow (Bournemouth), Senex (Darwen), P. J. Wood (Wakefield), H. Richards (Brighton), M. Heath (London), R. Milledge (Bexhill), and L. W. Cafferata (Newark); of GAME PROBLEM NO. XVI. from H. H. Shepherd (Royapuram); of No. XVII. from David Hamblen (Newton, Mass.), and J. W. Smedley (Brooklyn); of No. XVIII. from John Hannan (Newburgh, N.Y.);

of No. XIX. from L. W. Cafferata (Newark) R. S. (Melrose), R. Milledge (Bexhill), M. Heath (London), Senex (Darwen), E. G. B. Barlow (Bournemouth), and A. Edmeston (Llandudno); and of No. XX. from M. Heath (London), 100%, M. E. Jewett (Grange over-Sands), 60%, E. G. S. Churchill (Blockley), 100%, and L. W. Cafferata (100%).

THE WORLD OF THE THEATRE.—(Contd. from Page 474.)

"The Ghost Sonata," and "A Dream Play." The second volume will soon follow with "The Father," "Lady Julia," "Playing with Fire," "Lucky Peter's Travels," and an essay by Strindberg on dramatic production in the form of a preface to "Lady Julia."

But Strindberg's work is merely the beginning of a great effort to make Swedish literature better known in England, and vice versa. I understand that in the future English plays and novels will be translated into Swedish and published in Stockholm; and, as we are far too little familiar with the great writers of Sweden, Mr. Shaw's munificence will give a strong impetus towards the propagation of Swedish books in England. For it is confidently anticipated that the annual revenue of the Foundation will merely be used as a guaranty. There is a great demand for the Strindberg plays, and, if the publication prove self-supporting, it will greatly benefit the gradual formation of an Anglo-Swedish Library.

In order to stimulate the intercourse between the two countries, well-known Swedish authors who command the language will come over and lecture on the literary movement in Sweden, and English lecturers will be invited to speak in Stockholm and the other principal cities of the Scandinavian kingdom about our books and plays. But, as our foremost *littérateurs* would be unable to express themselves in Swedish, they will lecture in English, which is generally understood and often spoken fluently by the educated classes of the three northern realms.

Besides, there is published in Sweden an International Review with special and up-to-date articles on the chief happenings in our World of the Theatre and of letters, and it is hoped that ere long an Anglo-Swedish Review will be issued in London to further the activities of the Foundation. With Count Palmstierna, a great reader and playgoer, and himself a competent translator, as leader, the new *entente* is sure to prosper and prove beneficial in many other directions besides literary intimacy.



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For instance, Capt. E. de Normanville writes in the *Daily Chronicle*: "As a means for getting speedily and comfortably from one place to another, the new Vauxhall would take a lot of beating; in fact, if I gave you my accurate average

speed from London to Birmingham I fear you would accuse me of reckless driving."

This from a man whose business in life is cars! Then Mr. A. G. Throssell in the *Sunday Times*: "Thoroughly good suspension and easy riding round curves help to make its speed deceptive. Again and again I was astonished by the speedometer reading . . . A real fifty seemed like forty."

But try it yourself—this car whose speed ranges up among the seventies,

yet which has brakes that can reduce 60 m.p.h. to a standstill in a few seconds. Try it yourself—this car that has behind its British design all the energy, skill and resources of General Motors, the manufacturers who build one in four of the world's motor cars. Try it yourself—and *know* how much better is this new Vauxhall—a car with 97% British material and built with 100% British labour.

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Vauxhall

THE CHRONICLE OF THE CAR.

ON CAR-STEALING.—THE STANDARD "SIX."

A WEEK or two ago I was asked by the Car Mart Garages to take out on trial the new 15-h.p. six-cylinder Standard for which the firm have recently been appointed concessionaires for London, and it was during my examination and trial of this car that I found grounds for regarding it as unique in one respect. Your car thief, unless he knew where to look for the essential knob, would not very easily steal the Standard.

Not a week passes but we all of us hear of cars being stolen or of attempts to steal them being thwarted at the last minute. Even if the thief is not in the eyes of the law a thief at all, but merely a trespasser who wants to do a little trespassing and calls it a joy ride, such a happening is apt to ruffle us more than a little. It has such appalling possibilities which are by no means forgotten when the stolen car is found and returned to us. Yet very few makers seem to be aware that they could scarcely make themselves more popular with their customers in any way than by fitting their cars with some device to baffle thieves for long enough to make the attempt too risky.

Various Devices. All kinds of ignition and fuel locks are sold, and at least one which combines them both. These devices are ingenious, and almost certainly effective in cases

where the thief is of the less sophisticated, more rustic order of robber. When the determination to steal any particular car is real, such devices can be put out of action by any expert snatcher. He will merely have to cut the lead from the switch to the magneto and substitute a length of rubber tubing for that part of the petrol pipe which carries the

from any other I have met, in that the cutting of the switch cable was, it was claimed, of no avail. I really know nothing of the device beyond the short account I read, but it seemed to me that it must be one of the few serious attempts to safeguard car-owners against what is a very serious risk.

An Immovable Car is Illegal.

Since the decision of the Bench the other day that a parked car must not be left in such a way that it cannot be moved by hand, it is established that the old barbaric but effective thief-proof lock, consisting of chaining the spokes of one wheel to the frame, is illegal, as also the practice of locking all the doors of a closed car. Accessory makers, therefore, should be stimulated to further efforts. "The car you cannot steal" would, I feel sure, get an immense amount of well-deserved publicity.

The Standard.

The Standard does not quite deserve this title, as, I suppose, at the end of a certain time the would-be thief would discover where the starter knob lies; but until this becomes known I should say that the chances of this car being "lifted" unobtrusively from street or park are very slight. That is one

good point about an entirely new Standard model, which has several others. This is a £15 tax car with a cubic capacity of 1930 c.c., the bore and stroke being 63.5 by 102. Except for the new 9-h.p. four-cylinder

(Continued overleaf.)



PASSING THROUGH CASTLE BROMWICH: A WOLSELEY SIX-CYLINDER FABRIC SALOON.

fuel lock—unless the bonnet is locked, and the floorboards. I read the description the other day of an ignition lock which was designed on the plan of a safe-combination. This was different



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Continued.]

which was produced last year, this is the first time for many years that the Standard Company have marketed a car with a side-valve engine. It is early yet to pronounce final judgment on this car, as it is an

which is centrally controlled, has four forward speeds with rather low gear ratios: $5\frac{1}{2}$ to 1, 8 1-3 to 1, 11.6 to 1, and 20 to 1. The final drive is by underslung worm.

Liveliness and Standard a Good Brakes.

I found the lively and quiet-running car with a particularly smooth pull. Considering that it was practically brand-new, I thought that its showing was remarkably good. There is really very little to criticise either in its performance or in its manners. It picks up and gets away very well. The gear change could hardly be better or easier. The steering is particularly steady at high speeds, and the brakes are just about first class. These last consist of the usual four-wheel set operated by the pedal, and of a transmission brake operated by

the lever. The four-wheel set pulled up the car on a one-in-six gradient with very little effort on the part of the driver. I am not sure that they were not the best feature of the entire chassis.

Comfortable Coachwork.

The springing is good, especially at high speeds (we have waited a good many years for the suspension we usually get on cars today, and we thoroughly deserve all we get), and the car sticks to the road well. I thought the bodywork particularly comfortable, of just about the right size. It is of the four-door, six-windowed type, and really comfortable. I should say that about fifty-five miles an hour was the best the car could do in the condition in which I found it, but I should not be surprised if, when

it is properly run in, it could not better this figure. It climbs well and sticks to its work well, and is, in my opinion, the most interesting car the Standard Company have yet produced. It costs £325. You must find out for yourself how the would-be thief is temporarily baffled.

JOHN PRIOLEAU.



"THE ALPHA AND OMEGA OF ROAD TRAVEL"! A DURBAN "RICKSHAW" AND A WILLYS-KNIGHT.

Sir William Letts is here seen at Durban with the latest "native model" and a Willys-Knight. He has tried both—and he prefers the latter!

absolutely new model, but I think there is little doubt that the next edition will make a good name for itself. The car I drove, which had only done a few hundred miles, struck me as an excellent job at its price of £325 for the Exmouth sliding-roof saloon, and it is because the design throughout is so sensible that I feel confident that improvements will be seen in the next few series.

A Plain Job.

Although there is not much finish about this engine from the point of view of "spit and polish," the owner-driver will be glad to see the cover which protects the head of the engine with its plugs and leads. At first sight one would imagine that it was an overhead valve engine. Ignition is by coil and battery, with the distributor accessibly mounted, and the gas is supplied by a Stromberg horizontal type carburettor, also easily get-at-able. Cooling is by pump, driven from the same drive as the fan. The crank-shaft is carried in seven bearings, the connecting rods being made of duralumin. The gear-box,



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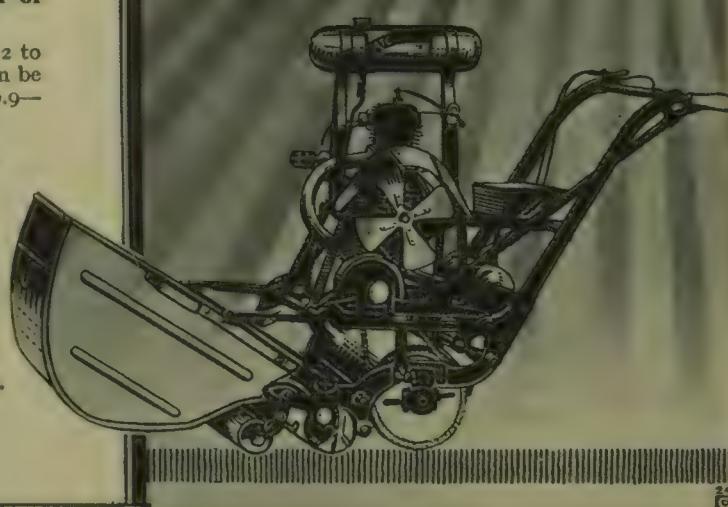
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MARINE CARAVANNING.—XXIV.

By COMMANDER G. C. E. HAMPDEN.

MANY of those interested in cruising vessels look on the hydroplane, or skimming boat, as a toy for use only in sheltered waters for racing purposes. I want to dispel this notion, for vessels built on this principle have a future, not only as "sports model" tenders to large yachts, but also in place of the dinghy in motor-cruisers. They will not become popular for this purpose, however, until the "breed" has been improved; to do this, races designed with that object in view are essential.

Before the advent of the outboard motor, the expense of racing restricted it, and to-day its great cheapness tends to spoil it. Boats are entered by enthusiasts who think that the larger the engine the faster the vessel; they do not realise that a given hydroplane has a more or less fixed maximum speed, which requires a definite engine power.

There are roughly four types of skimming boat—namely, the "stepped," the "non-stepped," or hard chine, the "hollow bottom," and the "hydrofoil." The stepped type may have any number of steps, but a single step is the most popular; it is more efficient, if properly designed, than either the hard chine or hollow-bottomed types; but it is no match for the hydrofoil class, which, though it has not passed its "teething" stage, can show remarkable results. I shall deal with this boat in a future article.

Unlike the displacement vessel, which as a floating body is "pushed" through the water, the skimming boat forces itself on to the surface by means of inclined planes on its bottom. It thus reduces its draught and skin friction, and thereby travels faster.

As some of its engine power is used to maintain it on the surface, and the remainder to drive it forward, it is important to design the hull that will "lift" easily. It is obvious, therefore, that, if the angles of the inclined planes are incorrect, the boat will

require excessive power to make her rise, and will have a reduced amount for speed production. A reduction in the total weight of the boat will help matters, but not nearly so much as many persons think. As proof of this, the following figures will be of interest—

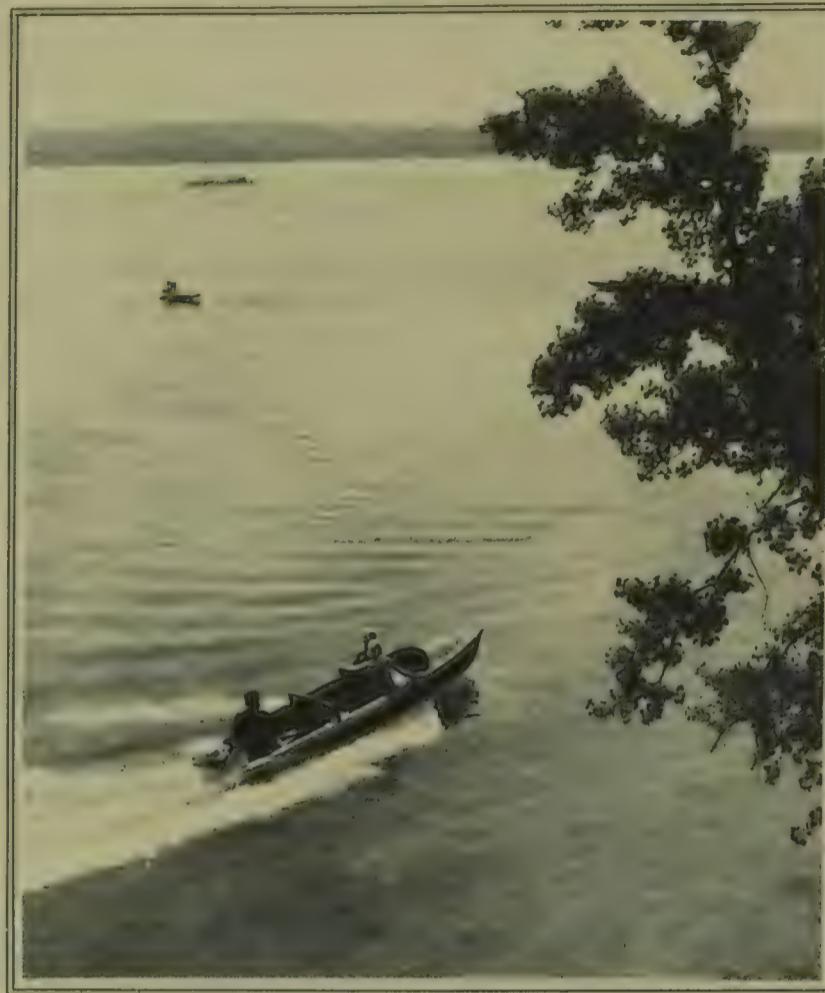
46.8 lb. for every h.p. developed by engine gives 32.1 knots.
44.7 lb. for every h.p. developed by engine gives 34.6 knots.
42.5 lb. for every h.p. developed by engine gives 35.4 knots.
24.8 lb. for every h.p. developed by engine gives 41.2 knots.

(Note.—The above weights are obtained by dividing the h.p. into the total weight of the boat complete with crew and fuel.)

These are actual results obtained from a well-designed boat of the stepped type, and indicate that at speeds of 35 knots, if 1 lb. per h.p. is reduced, the speed will increase only $\frac{1}{2}$ knot, and at 40 knots only 1 knot. These speeds are low in comparison with those attained by *Miss England*, but if she reaches the 74 knots—which I hope for—the results will tally fairly well with my figures; for, if reports are correct, the British Power Boat Company, who have designed and built her, have reduced the weight to 44 lb. per h.p. On the assumption that this is the case, and that she reaches 74 knots, it will have taken a reduction of 21 lb. per h.p. to increase the speed 33 knots.

All boats are a compromise, and speed is useless if the vessel is not stable under all conditions. The combination is possible in a skimming boat, but in order to obtain stability a small loss of speed must be accepted. A loss of both occurs when the various weights are badly distributed; they should be arranged so that the vessel is almost horizontal when at full speed. In this trim she cuts a very shallow furrow in the water, and therefore has a low resistance.

(To be continued.)



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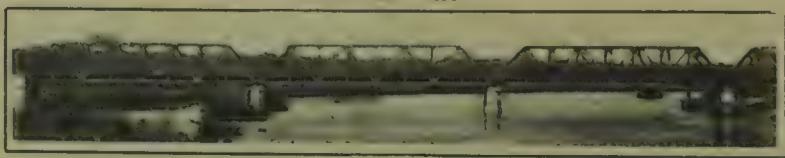
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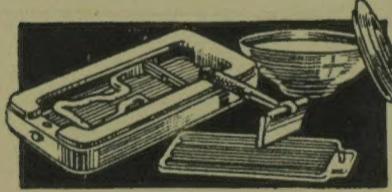
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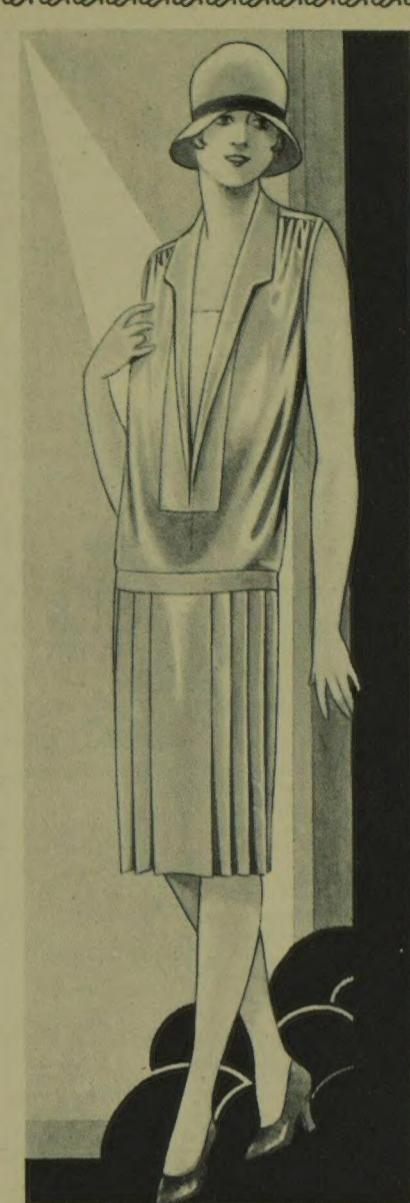
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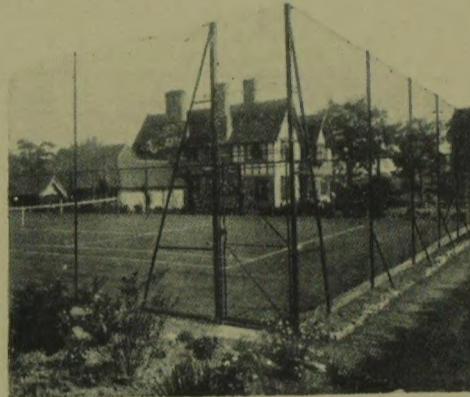
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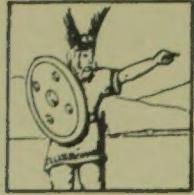
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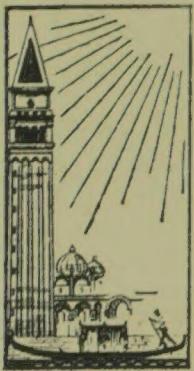
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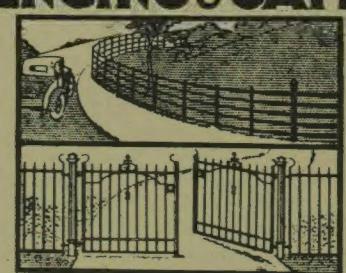
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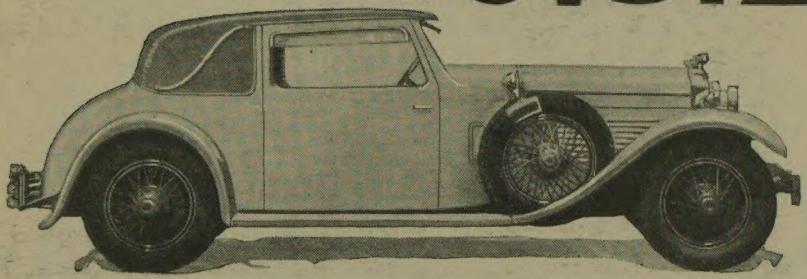
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